

To the most excellent Mu-
sician Maister William Birde
one of the gentlemen of her
Maiesties chappell.



Here be two whose benifites to vs can neuer be required: God, and our parents, the one for that he gaue vs a reasonable soule, the other for that of the we haue our beeing. To these the prince & (as *Cicero* tearmeth him) the God of the *Philosophers* added our maisters, as those by whose directions the faculties of the reasonable soule be stirred vp to enter into contemplation, & searching of more then earthly things: whereby we obtaine a second being, more to be wished and much more durable then that which any man since the worlds creatiō hath receiued of his parents: causing vs liue in the mindes of the vertuous, as it were, deified to the posteritie. The consideration of this hath moued me to publish these labors of mine vnder your name both to signifie vnto the world, my thankfull mind: & also to notifie vnto your selfe in some sort the entire loue and vnfained affection which I beare vnto you. And seeing we liue in those daies wherein enuie reigneth; and that it is necessary for him who shall put to light any such thing as this is, to choose such a patron, as both with iudgement may correct it, and with authority defend him from the rash censures of such as thinke they gaine great praise in condemning others: Accept (I pray you) of this booke, both that you may exercise your deepe skill in censuring of what shall be amisse, as also defend what is in it truely spoken, as that which sometime proceeded from your selfe. So shall your approbation cause me thinke the better of it, & your name set in the forefront thereof be sufficient to abate the furie of many insulting momistes who think nothing true but what they doo themselues. And as those verses were not esteemed *Homers* which *Aristarchus* had not approued, so wil I not auouch for mine that which by your censure shalbe condemned. And so I rest,

In all loue and affection to you most addicted,

THOMAS MORLEY.

**Ant. Holborne in commendation
of the Author.**

TO whom can ye, sweet Muses, more with right
Impart your paines to praise his worthy skill,
Then vnto him that taketh sole delight,
In your sweet art, therewith the world to fill.
Then turne your tunes to Morleys worthy prayse,
And sing of him that sung of you so long:
His name with laud and with dew honour rayse,
That hath made you the matter of his song.
Like Orpheus sitting on high Thracian hill,
That beasts and mountaines to his ditties drew,
So doth he draw with his sweete musicks skill
Men to attention of his Science trew.
Wherein it seemes that Orpheus he exceeds,
For be wyld beasts, this men with pleasure feeds.

Another by A. B.

WHat former tymes through selfe respecting good
Of deepe hid Musicke closely kept vnknownne,
That in our tongue of all to vnderstoodde,
Fully and plainly hath our Morley showne.
Whose worthy labors on so sweete a ground,
Great to him selfe to make thy good the better:
If that thy selfe do not thy selfe confound,
Will win him praise and make thee still his detter.
Buy, reade, regard, marke with indifferent eye,
More good for Musicke elsewhere doth not lie.

Another by I. W.

ANoise did rise like thunder in my hearing,
When in the East I saw darke cloudes appearing:
Where furies sat in Sable mantles couched,
Haughty disdain with cruel enuy matching,
Olde Momus and young Zoylus all matching,
How to disgrace what Morley hath auouched,
But loe the day star with his bright beames shining,
Sent forth his aide to musicks arte refining,
Which gaue such light for him whose eyes long howered,
To find a part where more lay vndiscovered,
That all his workes with ayre so sweete perfumed,
Shall live with fame when foes shal be consumed.

To the curteous Reader.



Do not doubt, but many (who haue knowen my disposition in times past) will wonder that (amongst so manie excellent Musicians as be in this our contrie at this time, and farre better furnished with learning then my selfe,) I haue taken vpon mee to set out that in our vulgar tongue, which of all other things hath beene in writing least knowen to our contrimen, and most in practise. Yet if they would consider the reasons mouing mee thereto: they would not onely leaue to maruile, but also thinke mee worthy, if not of praise, yet of pardon for my paines. First, the earnest intreatie of my friends daily requesting, importuning, and as it were adiuuring me by the loue of my contrie, which next vnto the glorie of God, ought to be most deere to euery man. Which reason so often tolde and repeted to mee by them, chiefly caused mee yeld to their honest request in taking in hand this worke which now I publish to the viewe of the worlde: Not so much seeking thereby any name or glorie, (though no honest minde do contemne that also, and I might more largely by other meanes and lesse labour haue obtained) as in some sort to further the studies of them, who (being indewed with good natural wittes, and well inclined to learne that diuine Art of Musick) are destitute of sufficient masters. Lastly, the solitarie life which I lead (being compelled to keepe at home) caused mee be glad to finde any thing wherein to keepe my selfe exercised for the benefite of my contrie. But as concerning the booke it selfe, if I had before I began it, imagined halfe the paines and labour which it cost mee, I would sooner haue beene perswaded to a mie thing, then to haue taken in hand such a tedious peece of worke, like vnto a great Sea, which the further I entred into, the more I sawe before mee vnpast: So that at length despairing euer to make an end (seeing that growe so bigg in mine hands, which I thought to haue shut up in two or three sheetes of paper,) I layde it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begonne. But then being admonished by some of my friends, that it were pittie to lose the frutes of the employment of so manie good houres, and how iustly I should be condemned of ignorant presumption, in taking that in hand which I could not performe, if I did not go forward: I resolved to endure what soeuer paine, labour, losse of time and expence, and what not? rather then to leaue that vnrought to an end, in the which I was so farre ingulfed. Taking therefore those precepts which being a childe I learned, and laying them together in order, I began to compare them with some other of the same kinde, set downe by some late writers: But then was I in a worse case then before. For I found such diuersitie betwixt them, that I knew not which part said truest, or whome I might best beleue. Then was I forced to runne to the workes of manie both strangers and English men (whose labours together with their names had beene buried with mee in perpetuall obliuion, if it had not beene for this occasion) for a solution and clearing of my doubt. But to my great grieve, then did I see the most part of mine owne precepts false and easie to be confuted by the workes of Tauerne, Fairfax, Cooper, and infinite more, whose names it would be too tedious to set downe in this place. But what labour it was tocombe, tosse, & search so manie bookes, & with what toyle & wearinesse I was enforced to copare the parts for trying out the valure of some notes, (spending whole daies, yea & manie times weekes for the demonstration of one example, which one would haue thought might in a moment haue beene set downe,) I leaue to thy discretion to consider: and none can fully vnderstande, but he who hath had or shall haue occasion to do the like. As for the methode of the booke,

B.

although

To the Reader.

although it be not such as may in euery point satisfie the curiositie of Dichotomistes : yet is it such as I thought most conuenient for the capacite of the learner. And I haue had an especiall care, that nothing should be set out of his owne place, but that it which should serue to the vnderstanding of that which followeth should be set first. And as for the definition, diuision, partes, & kindes of Musicke, I haue omitted them as things onely seruing to content the learned, and not for the instruction of the ignorant. Thus haue thou the reasons which moued mee to take in hand & go forward with the booke. The paines of making whereof, though they haue beene peculier to mee, & onely to mee: yet will the profit redound to a great number. And thus much I may boldly affirme, that any of bus meane capacitie, so they can but truly sing their tunings, which we commonly call the sixt notes, or vt, re, mi, fa, sol, la, may without any other help (saueing this booke, perfectly learn to sing, make discant, and set partes well and formally together. But seeing in these latter daies & doting age of the worlde, there is nothing more subiect to calumnie & backbitting then that which is most true & right: and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diuerse also will read it, not so much for anie pleasure or profit they looke for in it, as to finde some thing whereat to repine, or take occasion of backbitting. Such men I warne, that if in friendship they will (eithr publicly or privately) make me acquainted with any thing in the booke, which either they like not or vnderstand not: I will not onely be content to giue them a reason (and if I cannot, to turne to their opinion,) but also thinke my selfe highly beholding to them. But if any man, either vpon mallice, or for ostentation of his owne knowledge, or for ignorance (as who is more bolde then blinde bayerd) do either in huggermugger or openly calumniate that which either he vnderstandeth not, or then maliciously wresteth to his own sense, he (as Angustus said by one, who had spoken euill of him) shall finde that I haue a tongue also: and that me remorsum petit, He snarleth as one who will bite againe, because I haue saide nothing without reason, or at least confirmed by the authorities of the best, both schollers & practitioners. There haue also been some, who knowing their own insufficiencie, and not daring to disallow, nor being able to improue any thing in the booke) haue neuer thelesse gone about to discredite both mee and it another waie, affirming that I haue by setting out thereof maliciously gone about to take awaye the liuings from a number of honest poore men, who liue (and that honestly) vpon teaching not halfe of that which in this booke may be found. But to answere those malicious caterpillers, who line vpon the paines of other men,) this booke will be so farre from the hinderance of anie, that by the contrarie, it will cause those whome they alledge to be thereby dammed, to be more able to giue reason for that which they do: Where as before they either did it as hap-hazard, or for all reasons alledged, that they were so taught. So that if any at all owe mee any thanks for the great paines which I haue taken, they be in my iudgement, those who taught that which they knew not, and may here if they will learne. But if the effect do not answere to my good meaning. and if manie do not reape that benefit which I hoped; yet there will be no reason why I should be blamed, who haue done what I could, and giuen an occasion to others of better iudgement and deeper skill then my selfe to doe the like. And as for those ignorant Asses, who take vpon them to lead others, none being more blinde then themselves, and yet without any reason, before they haue seene their workes, will condemne other men, I ouerpasse them, as being unworthie to be nominated, or that any man should vouchsafe to answere them: for they be in deede such as doing wickedly hate the light for feare they should be espyed. And so (gentle Reader) hoping by thy fauourable censure, to auoide both the malice of the enuious & the temeritie of the ignorant, wishing thee the whole profit of the booke and all perfection in thy studies, I rest.

Thine in all courttesie

THO. MORLEY.



The first part of the Introduction to Musicke, teaching to sing.

Polymathes.

Philomathes.

Master.

Polymathes.



Taye (brother Philomathes) what haste? Whither go you so fast?

Philomathes. To seeke out an old frind of mine.

Pol. But before you goe, I praie you repeat some of the discourses which you had yester night at master Sophobolus his banquet: For commonly he is not without both wife and learned guests.

Phi. It is true in deede, And yester night, there were a number of excellent schollers, (both gentlemen and others:) but all the propofe which then was discoursed vpon, was Musicke.

Pol. I trust you were contented to suffer others to speake of that matter.

Phi. I would that had been the worst: for I was compelled to discouer mine own ignorance, and confesse that I knewe nothing at all in it.

Pol. How so?

Phi. Among the rest of the guesstes, by chaunce, master Aphron came thither also, who falling to discourse of Musicke, was in an argument so quickly taken vp & hotly pursued by Eudoxus and Calerqus, two kinsmen of Sophobolus, as in his owne art he was ouerthrowne. But he still sticking in his opinion, the two gentlemen requested mee to examine his reasons, and confute them. But I refusing & pretending ignorance, the whole companie condemned mee of discurtisie, being fully periwaded, that I had beene as skilfull in that art, as they tooke mee to be learned in others. But supper being ended, and Musicke bookes, according to the custome being brought to the table: the mistresse of the house presented mee with a part, earnestly requesting mee to sing. But when after manie excuses, I protested vnfaignedly that I could not, euery one began to wonder. Yea, some whispered to others, demanding how I was brought vp: so that vpon shame of mine ignorance I go nowe to seeke out mine olde frinde master Gnorimus, to make my selfe his scholler.

Pol. I am glad you are at length come to bee of that minde, though I wished it sooner: Therefore goe, and I praie God send you such good successe as you would wish to your selfe. As for mee, I goe to heare some Mathematicall Lectures, so that I thinke, about one time wee may both meete at our lodging.

B 2

Phi.

Phi. Farewell, for I fit vpon thornes till I begone: therefore I will make haste. But if I be not decciued, I see him whome I seeke sitting at yonder doore, out of doubt it is hee. And it should seeme he studieth vpon some point of Musicke; But I will driue him out off his dumpe. Good morrow Sir.

Master. And you also, good master *Philomathes*, I am glad to see you, seeing it is so long agoe since I sawe you, that I thought you had either been dead, or then had vowed perpetually to keepe your chamber and booke, to which you were so much addicted.

Phi. In deede I haue bene well affected to my booke. But how haue you done since I sawe you?

Ma. My health, since you sawe mee, hath bene so badd, as if it had bene the pleasure of him who may all things, to haue taken me out of the worlde, I should haue bene verie well contented: and haue wished it more than once. But what business hath driuen you to this end of the towne?

Phi. My errand is to you, to make my self your scholler. And seeing I haue found you at such conuenient leisure, I am determined not to depart till I haue one lesson in Musicke.

Ma. You tell mee a wonder: for I haue heard you so much speake against that art, as to terme it a corrupter of good manners, & an allurement to vices, for which many of your companions termed you a *Stoick*.

Phi. It is true: But I am so farre changed, as of a *Stoick* I would willingly make a *Pythagorian*. And for that I am impacient of delay, I praie you begin euen now.

Ma. With a good will. But haue you learned nothing at all in Musick before?

Phi. Nothing. Therefore I pray begin at the verie beginning, and teach mee as though I were a childe.

Ma. I will do so, and therefore behold, here is the Scale of Musicke, which wee terme the *Gam*.

Double or Treble keyes.	ce	la	la	1 note.
	dd	la sol	sol la	2 notes.
	cc	sol fa	fa sol	2 notes.
	bb	fa mi	mi fa	2 notes, 2 clifses.
	aa	la mi re	re mi la	3 notes.
	g	sol re ut	ut re sol	3 notes.
	f	fa ut	ut fa	2 notes.
	e	la mi	mi la	2 notes.
	d	la sol re	re sol la	3 notes.
	c	sol fa ut	ut fa sol	3 notes.
	b	fa mi	mi fa	2 notes, 2 clifses.
	a	la mi re	re mi la	3 notes.
	G	sol re ut	ut re sol	3 notes.
	F	fa ut	ut fa	2 notes.
	E	la mi	mi la	2 notes.
	D	sol re	re sol	2 notes.
	C	fa ut	ut fa	2 notes.
	B	mi	mi	1 note.
	A	re	re	1 note.
	G	ut	ut	1 note.
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The first part.

Scale of Musicke, assigning to euerie space and rule a seuerall Keye.

Phi. This is easie. And by this meanes I finde that the first note standeth in *Gamm*, and the last in *E la mi*.

Ma. You saie true. Now sing them.

Phi. How shall I terme the first note?

Ma. If you remember that which before you tolde mee you vnderstood: you would resolve your selfe of that doubt. But I pray you in *Gamm*, how manie clefs, and how manie notes?

Phi. One clefe & one note. O I crye you mercie, I was like a pottle with a wide mouth, that receiue quickly, and leteth out as quickly.

Ma. Sing then after mee till you can tune: for I will lead you in the tuning, and you shall name the notes your selfe.

Phi. I can name them right till I come to *C fa ut*. Now whether shall I terme this *fa*, or *ut*?

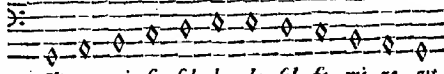
Ma. Take this for a generall rule, that in one deduction of the sixe notes, you can haue one name but once used, although in deede (if you could keepe right tune) it were no matter how you named any note. But this wee vse commonly in fingering, that except it be in the lowest note of the part wee neuer vse *ut*.

Phi. How then? Do you neuer sing *ut* but in *Gamm*?

Ma. Not so: But if either *Gamm*, or *C fa ut*, or *F fa ut*, or *G sol re ut*, be the lowest note of the parte, then we may sing *ut* there.

Phi. Now I conceiue it.

Ma. Then sing your sixe notes forward and backward.

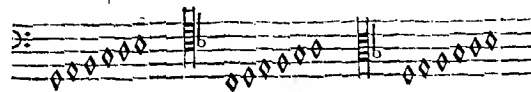
Phi.  Is this right?

Ut re mi fa sol la la sol fa mi re ut

Ma. Verie well.

Phi. Now I praie you shew me all the seuerall Keyes wherein you may begin your sixe notes.

Ma. Lo here they be set downe at length.



Phi. Be these all the wayes you may haue these notes in the whole *Gamm*?

Ma. These and their eights: as what is done in *Gamm* may also be done in *G sol re ut*, and likewise in *g sol re ut* in alt. And what in *C fa ut*, may be also in *C sol fa ut*, and in *C sol fa*. And what in *F fa ut* in *Basse*, may also be done in *f fa ut* in alt. But these be the three principall keyes containing the three natures or properties of fingering.

Phi. Which be the three properties of fingering?

Ma. *b quarre*. *Properchant*. and *b molle*.

Phi. What is *b quarre*?

Ma. It is a propertie of fingering, wherein *mi* is alwaies song in *b fa* *mi*, and is alwaies when you sing *ut* in *Gamm*.

Phi. What is *Properchant*?

Ma.

A note for fingering of *Ut*.

The three properties of fingering

The first part.

Ma. It is a propertie of fingering, wherein you may sing either *fa* or *mi* in *b fa* *mi* according as it shalbe marked *b* or thus *h* and is when the *ut* is in *C fa ut*.

Phi. What if there be no marke.

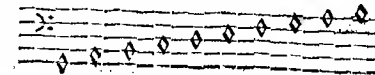
Ma. There it is supposed to be sharpe. *h*

Phi. What is *b molle*?

Ma. It is a propertie of fingering, wherein *fa* must alwaies be song in *b fa* *mi*, and is when the *ut* is in *F fa ut*.

Phi. Now I thinke I vnderstand all the clefs, and that you can hardly shewe me any note, but that I can tell wherein it standeth.

Ma. Then wherein doth the eighth note stand in this example.



Phi. In *G sol re ut*.

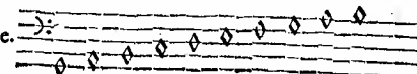
Ma. How knew you?

Phi. By my prooffe.

Ma. How do you prooue it?

Phi. From the clefe which is *F fa ut*: for the next keye about *F fa ut* is *G sol re ut*.

Ma. Now sing this example.



Phi.  *ut re mi fa sol la*

But now I am out of my byas, for I know not what is about *la*.

Ma. Wherein standeth the note whercof you doubt?

Phi. in *F fa ut*.

Ma. And I praie you, *F fa ut*, how manie clefses and how manie notes?

Phi. One clefe and two notes.

Ma. Which be the two notes?

Phi. *fa* and *ut*.

Ma. Now if you remember what I tolde you before concerning the fingering of *ut*, you may nor sing it in this place: so that of force you must sing *fa*.

Phi. You saie true. And I see that by this I should haue a verie good wit, for I haue but a bad memorie. But now I will sing forward.

Ma. Do so then,

Phi.  *ut re mi fa sol la fa sol la*

But once againe, I knowe not how to go any further.

Ma. Why?

Phi. Because I know not what to sing about this *la*.

Ma. Wherein standeth the note?

Phi. in *b fa* *mi*.

Ma. And what *b* hath it before it?

Phi. None.

Ma.

The first part.

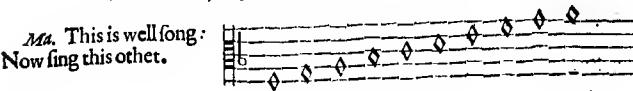
Ma. How then must you sing it when there is no signe?

Phi. I tie you metrie, it must be sharpe: but I had forgotten the rule you gaue mee, and therefore I pray you set mee another example, to see if I haue forgotten any note?

Ma. Here is one: sing it.



Ma. This is well song: Now sing this other.

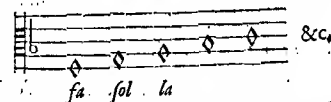


Ma. This is right: but could you sing it no other wise?

Phi. No other wise in tune, though I might alter the names of the notes.

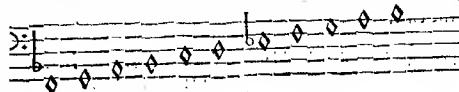
Ma. Of which, and how?

Phi. Of the three first, thus and so fourth of their eyghtes.



The three first notes may be altered in name though not in tune.

Ma. You do well. Now for the last riyall of your singing in continuall deduction sing this perfectly, and I will saie you vnderstand plain song well enough.



Phi. I know not how to beginne.

Ma. Why?

Phi. Because, beneath *Gam ut* there is nothing: and the first note standeth beneath *Gam ut*.

Musicke is included in no certaine bounds.

Ma. Where as you saie, there is nothing beneath *Gam ut*, you deceiue your selfe: For Musicke is included in no certaine bounds, (though the Musicians do include their songs within a certaine compasse,) And as you *Philosophers* say, that no number can be giuen so great, but that you may giue a greater. And no poynt so small, but that you may giue a smaller. So there can be no note giuen so high, but you may giue a higher. and none so lowe, but that you may giue a lower. And therefore call to minde that which I tolde you concerning the keyes and their eyghtes: for if Mathematically you consider it, it is true as well without the compasse of the Scale, as within: and so may be continued infinitely.

Phi.

The first part.

Phi. Why then was your Scale deuised of xx. notes and no more?

Ma. Because that compasse was the reach of most voyces: so that vnder *Gam ut* the voice seemed as a kinde of humming, and about *E la* a kinde of constrained skrieking. But wee goe from the purpose, and therefore proceede to the singing of your example.

Phi. Then I perceiue the first note standeth in *F fa ut* vnder *Gam ut*, and being the lowest note of the verse I may there sing *ut*.

Ma. Right, or *fa* if you will, as you did in the eyght about in the other verse before. But goe forward.

Phi. Then though there be no *re* in *Gam ut*, nor *mi* in *A re*, nor *fa* in *E mi* &c. yet because they be in their eyghtes I may sing them there also. But I pray you why do you set *a b* in *E la mi*? seeing there is neither in it nor in *E la mi* in alte, nor in *E la* any *fa*, and the *b* clef is onely set to those keyes wherein there is *fa*.

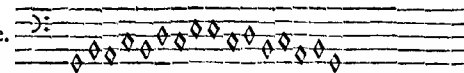
Ma. Because there is no note of it selfe either flatt or sharpe, but compared with another, is sometime flatt and sometime sharpe: so that there is no note in the whole Scale which is not both sharpe and flatt. And seeing you might sing *la* in *D sol re*, you might also (altering the tune alittle) sing *fa* in *E la mi*. There be manie other flatnes in Musicke, as the *b* in *A la mi re*, whereof I will not speake at this time, because I will not cloy your memorie with vnprofitable precepts: and it will be time enough for you to learne them when you come to practise prick song.

Phi. This I will then think sufficient till that time, and therefore goe forward to some other matter.

Ma. Then seeing you vnderstand continuall deduction, I will shewe you it disunct or abrupt.

Phi. In good time.

Ma. Here, sing this verse.



The notes in disunct deduction.

Phi. Here I knowe where all the notes stand: but I know not how to tune them by reason of their skipping.

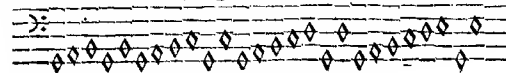
Ma. When you sing

Imagina a note betwixt them thus:

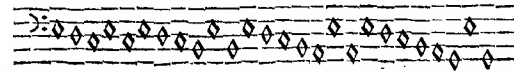


and so leauing out the middle note, keeping the tune of the last note in your minde, you shall haue the true tune, thus: sing first *ut re mi*, then sing *ut mi*, and so the residue, thus:

How to keepe right tune in disunct deduction.

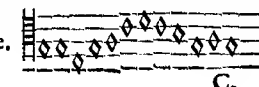


And so downward againe, thus:



Phi. Here is no difficultie but in the tuning: so that now I thinke I can keepe tune, and sing any thing you can set downe.

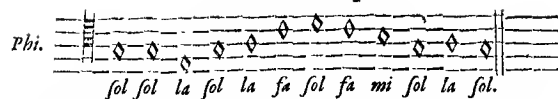
Ma. Then sing this verse.



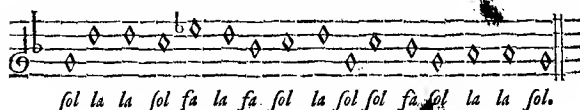
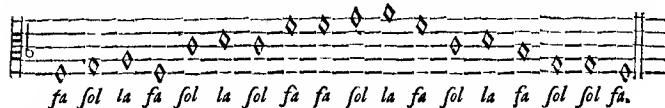
C.

Phi.

The first part.

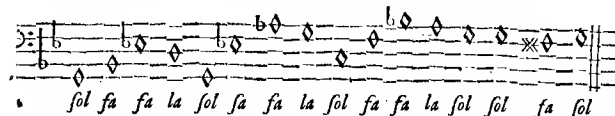


Ma. This is well song. Now here be diuerse other examples of plain song, which you may sing by your selfe.



Sol

The first part.



Ma. Thus for the naming and turning of the nores, it followeth to speake of the diuerſitie of timing of them (for hetherto they haue all beene of one length or time, e- uery note making vp a whole ſtroke.

Phi. What is ſtroke?

Ma. It is a ſucceſſiue motion of the hand, directing the quantitie of euery note & reſt in the ſong, with equall meaſure, according to the varietie of ſignes and proportions: this they make three fold, more, leſſe, and proportionate. The more ſtroke they call, when the ſtroke comprehendeth the time of a Brieffe. The leſſe, when a time of a Semibriefe, and proportionat where it comprehendeth three Semibriefes, as in a triple or three Minoms, as in the more

Definition of ſtrokes.
Definition of ſtrokes.

Definition of time.

prolation, but this you cannot yet vnderſtand.

Phi. What is the timing of a note?

Ma. It is a certayne ſpace or length, wherein a note may be holden in ſinging.

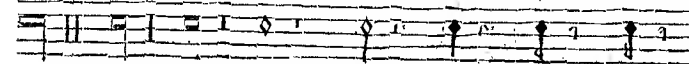
Phi. How is that known?

Ma. By the forme of the note and the Moode.

Phi. How many formes of notes be there?

Ma. Eight, which be theſe.

Alarge. Alonge. Abriefe. A ſemibreife. A minim. A crotchet. A quauer. A ſimiquauer. Viſuall formes of notes.



Phi. VVhat ſtrokes berheſe ſet after euery note?

Ma. Theſe be called reſts or payſes. And what length the notes, Large, Long, Briefe Semibreife or any other ſignified in ſounde the ſame. The reſts are (as you call them) ſtroks, doe them in ſilence. But before wee goe any further, wee muſt ſpeake of the Ligatures.

Reſtes.

Phi. What is a Ligature?

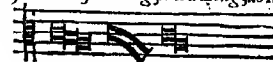
Ma. It is a combination or knitting together of two or more notes, altering by their ſci- tuation and order the value of the ſame.

What liga- tures be.

Phi. And becauſe wee will in learning keepe order, I pray ſpeake of them according to their order beginning at the firſt.

Ma. I am contented, be then attentue and I will both be briefe and playne, if your firſt note lack at ayle, the ſecond deſcending, it is a Long as in this enſample.

First notes in Ligature with- out tayles.



4 2 4 4 2 4 4

C 2

Phi.

The first part.

Phi. But what if it have a taile?

Ma. I pray you giue mee leaue first to dispatch those which lacke tailes: and then I will speake of them which haue tailes.

Phi. Go to then, but what if the next note be ascending?

Ma. Then is it a brieft, thus.



Phi. But interrupting your course of speech of Ligatures: how manie notes doeth that character conreine which you haue set downe last?

Ma. Two.

Phi. Where doe they stande? for I thought it should haue been set thus,

because it stretcheth from *A lami re*, to *E lami*.

Ma. The notes stand at the beginning and the ende, as in this example.

aforesaide: the first standeth in *A lami re*, the last in *E lami*.

Phi. Proceed then to the declaration of the rayled notes.

Ma. If the first note haue a taile on the left side hanging downward: (the second ascending or descending) it is a brieft.

First notes with
rayles com-
ming downe.

Example.



Phil. But how if the taile goe vpward?

Ma. Then is it and the next immediatly following, (which I pray you keepe well in minde,) a semibrieft:

First notes
with rayles ac-
cending.

Example.



Phi. How if the taile goe both vpward and downward?

Ma. There is no note so formed as to haue a taile of one side to goe both vpward and downward.

Phi. But how if it haue a taile on the right side?

Ma. Then out of doubt it is as though it were not in Ligature and is a Long, thus.

Every Note
hauing a taile
on the right
side, is as
though it were
not in Ligature



And this is trew, as well in the last notes as in the first.

Phi. Now I think you haue tolde me all that may be spoken of the first notes: I pray you proceede to the middle notes, and their nature.

Ma.

The first part.

Ma. Their nature is easely knowne, for every note standing betweene two others is a Brieft, as thus.

A general rule
for middle notes
in Ligatures



But if it follow immediatly after an other, which had a taile going up, then is it a Semibrieft as I tolde you before, and you may see here in this

Exception,

Example.



Phi. So, now goe to the finall or last notes.

Ma. Every finall note of a Ligature descending: being a square note is a long:

Finall notes in
Ligatures

Example.



Phi. But how if it be a hanging or long note?

Ma. Then is it alwaies brieft except it follow a note, which hath the taile vpward as here.



But if the note be ascending, be it either square or long it is alwaies a brieft if it lacke a taile, as thus.

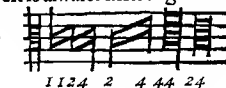


There be also Ligatures with prickes, whereof, the first is three Minomes, and the last likewise three Minomes thus,

Prickt notes in
Ligature.

And also others, whereof the first is three Semibriefes, and the last two, thus: There be likewise other Ligatures which I haue seene, but neuer vsed by any approved author, whereof I will cease to speake further, setting them onely down with figures signifying their value of Semibriefes, whereof if you finde one directly to be set ouer another, the lowest is alwaies first long:

Example.



C3

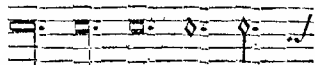
Phi.

The first part.

Phi. Now haue you fully declared the *Ligatures*: all which I perswade my selfe I vnderstande well enough: but because you speake of a prickt *Ligature*, I do not vnderstand that yet perfectly: therefore I pray you say what *Prickes* or *poyns* signifie in singing.

Ma. For the better instruction here is an example of the *notes* with a *pricke* following euery one of them.

Pricks and
their significa-
tion.



A pricke of
augmentation.

And as your *rests* signified the whole lengthe of the notes in silence, so doth the *pricke* the halfe of the note going before to be holden out in voyce not doubled, as (marke me) v v t, e e, m i i, f a a, f o o l, l a a, and this pricke is called a pricke of augmentation.

Phi. What be there any other prickes.

Ma. Yes there be other prickes whereof we will speake in their owne place.

Phi. Hauing learned the formes and value of the notes, restes and prickes by them selues, it followeth to speake of the *Moodes*, and therefore I pray you to proceede to the declaration of them.

Ma. Those who within these three hundred yeares haue written the Art of Musicke, haue set downe the *Moodes* otherwise then they eyther haue been or are taught now in England.

Phi. What haue been the occasion of that?

Ma. Although it bee hard to assigne the cause, yet may we coniecture that although the great musicke maisters who excelled in fore time, no doubt weare wonderfully seene in the knowledge thereof, as well in speculation as practise, yet since their death the knowledge of the arte is decayed and a more slight or superficiall knowledge come in steede thereof, so that it is come now adiaies to that, that if they know the common *Moode* and some *Triples*, they seeke no further.

Phi. Seeing that it is alwaies commendable to know all, I pray you first to declare them as they were set downe by others, and then as they are vsed now a dayes.

Ma. I will, and therefore be attentiu.

Phi. I shall be so attentiu, that except I finde some greate doubt, I will not dismember your discourse till the ende.

The definition
of a degree.

Ma. Those which we now call *Moodes*, they tearme a degree of Musicke: the definition they gaue thus: a degree is a certayne meane whereby the value of the principall notes is perceaued by some signe set before them, degrees of musicke they made three, *Moode: Time and Prolation.*

Three degrees

Moodes.

Phi. What did they tearme a *Moode*?

Ma. The dew measuring of *Longes* and *Larges*, and was either greater or lesser.

Great Moode.

Phi. What did they tearme the *great moode*?

Ma. The dew measuring of *Larges* by *Longes*, and was either perfect or vnperfect.

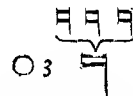
Phi. What did they tearme the *Great moode perfect*?

Ma.

The first part.

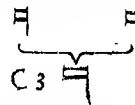
Ma. That which gaue to the *Large* three *Longes*, for in both *Moode*, time, and prolation, that they tearme perfect which goeth by three: as the great *Moode* is perfect when three *longes* go to the *Large*. The lesse *Moode* is perfect when three *briefes* go to the *long*: and time is perfect when three *semibriefes* go to the *briefe*. And his signe is thus. $\bigcirc 3$

Franchinus
Glaucanus
Lofsius.



Phi. Which *Moode* did they terme, the great one imperfect?

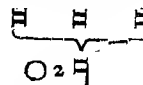
Ma. That which gaue to the *Large* but two *Longes*. His signe is thus, $\bigcirc 3$



Franchinus
op. mus. lib. 2.
3. cap. 2.
Lofsius lib. 2.
cap. 4.
Peter Aron
Tuscanello.

Phi. What did they call the *lesser Moode*?

Ma. That *moode* which measured the *Longes* by *Breeues*, and is either perfect or vnperfect. The lesse *Moode* perfect was when the *Long* contained three *Breeues*, and his signe is thus $\bigcirc 2$

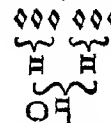


The lesse *Moode* vnperfect is, when the *Long* containeth but two *Breeues*. And his signe is thus: $\bigcirc 2$

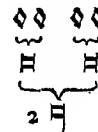


Phi. What called they *time*?

Ma. The demension of the *Breefe* by *Semibreeues*: and is likewise perfect or vnperfect. Perfect time is, when the *Briefe* containeth three *semibreeues*. His signes are these, $\bigcirc 3$ $\bigcirc 3$ \bigcirc



The time vnperfect is, when the *Briefe* containeth but two *semibreeues*, whose signes are these: $\bigcirc 2$ $\bigcirc 2$ \bigcirc

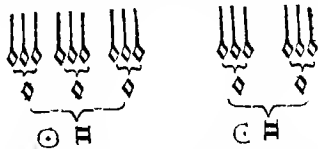


Phi.

The first part.

phi. What is *Prolation*?

Ma. It is the measuring of Semibriefs by Minoms, and is either more or lesse. The more prolation is, when the Semibrief containeth three Minoms, his signes be these: $\odot \odot$

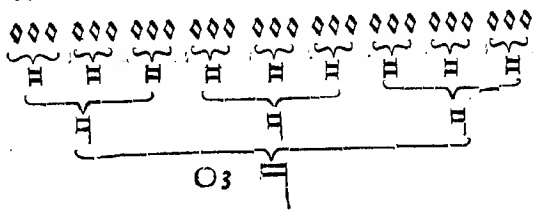


The lesse prolation is when the Semibriefe containeth but two Minomes: The signe whereof is the absence of the prickethus. \bigcirc \subset



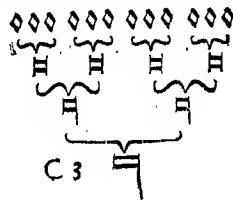
So that you may gather that the *number doth signifie the mode, the circle the time, and the preſence or abſence of the poyns the prolation.* I haue thought good for your further knowledge to ſet downe before you the examples of all the Moodes, ioynted to their times and prolations: to begin with the great Moode perfect. Here is his enſample following without any prolation, becauſe in this Moode it is alwaies **vnp̄fect*.

*Great Mood
and time per-
fect.

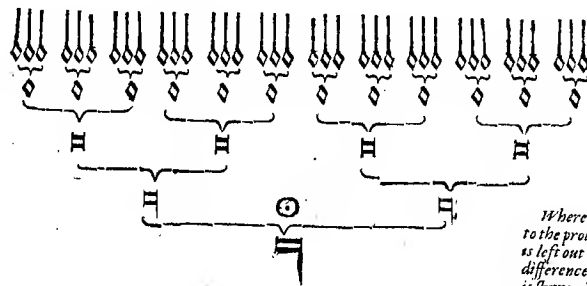


The great Moode vnperfect, with time perfect, is set downe thus.

Great Moode
vnperfect and
time perfect



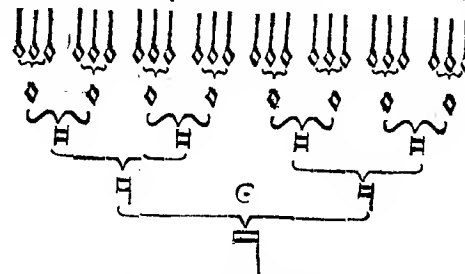
The *lesser Moode perfect* and *vnpereit*, may be gathered out of the former two. It followeth, to set downe the *Prolation* in the times *perfect* and *vnpereit*: *Prolation perfect* in the time *perfect* is thus:



Great Moode
imperfect,
Small Moode
imperfect,
time and pro-
lation both
perfect.

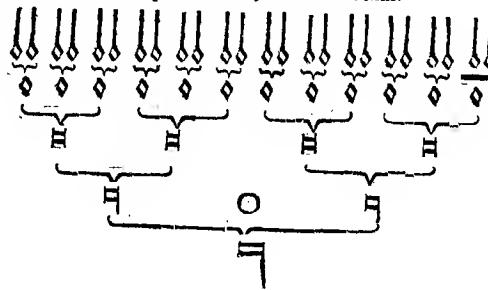
Where there is respect had
to the prolation, the Moode
is left out. But yet to make a
difference: when the Moode
is shewen, it is set by the Larg:
when the prolation is shewen,
it is alwaies within.

Prolation perfect in the time vnperfect is set thus:



Great Moode
imperfect,
Small Moode
imperfect,
time imperfect
and prolation
perfect.

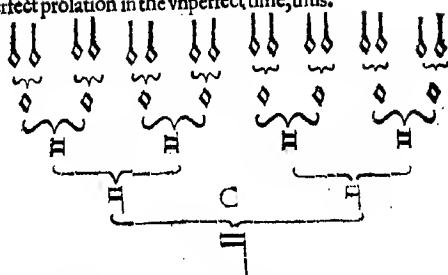
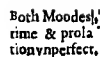
Prolation imperfect in the perfect time, is set downe thus:



Both Moodes
imperfect, time
perfect & pro
lation vnper
fect.

The first part.

The vnperfect prolation in the vnperfect time, thus.



And because you may the better remember the value of euery note, according to euery signe set before it, here is a Table of them.

A Table containing the value of enery Note, according to the value of the Moodes or signes.

$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$	1	1	1
2	2	2	2	2	2	2	2	3	3	3
1	1	1	1	1	1	1	1	3	3	3
3	3	2	2	3	2	2	3	9	6	2
3	2	3	2	2	2	2	2	2	2	2
9	6	6	4	6	4	4	18	12	12	2
3	2	2	2	2	2	2	2	2	2	2
27	12	12	8	12	8	36	24	24	24	24
O3	C3	O2	C2	O	C	O	C	O	C	O

Phi. I praie you explaine this *Table*, and declare the vse thereof.

The use of the precedent Table.

Ma. In the *Table* there is no difficultie, if you consider it attentively. Yet, to take a way all scruple, I will shew the vse of it. In the lower part stande the *signes*, and iust ouer them the *notes*, that if you doubt of the value of anie *note* in anie *signe*, lecke out the *Signe* in the lowest part of the *Table*, and iust ouer it you shal finde the *note*: then at the left hand, you shall see a number set euen with it, shewing the value or howe many *Semibreues* it containeth. Ouer it you shal find how many of the next lesser *notes* belong to it in that *signe*. As for example in the great *Moode* perfect you doubt howe many *Breues* the *Longe* containeth in the lowest part of the *Table* on the left hand, you finde this *signe* $\bigcirc 3$ which is the *Moode* you sought: iust ouer that *signe* you finde a *Large*, ouer that, the number 3, and ouer that a *Longe*. Now hauing found your *Longe* you finde hard by it on the left hand the number of 9. signifying that it is nyne *Semibreues* in that *Moode*: Ouer it you finde the figure of three, signifying that there belong three *Breues* to the *Longe* in that *Moode*: and so forth with the rest.

Phi. This is easie and verie profitable, therefore seeing you have let downe the ancient *Modes* (which hereafter may come in request, as the shotten-bellied doublet, & the great breeches.) I praise you come to the declaration of those we wee now.

Ma. I wil, but first you shall haue an example of the wife of your Moores in singing, where also you haue an example of *augmentation*, (of which wee shall speake another time.

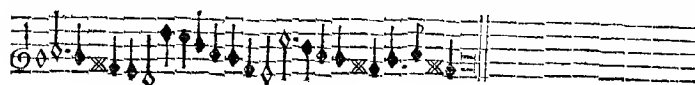
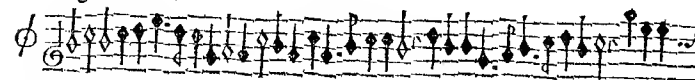
The first part.

time) in the Treble and Meane partes. The Tenor part expresseth the lesser moode perfect, that is, three Breues to the Longe, the blacke Longe containeth but two Breues. But when a white Breue or a Breue rest doeth immediatly follow a Longe, then the Longe is but two Breues, as in your Tenor appeareth. Your Basse expresseth time perfectly, where everie Breue containeth three Semibreues, except the blacke, which containeth but two.

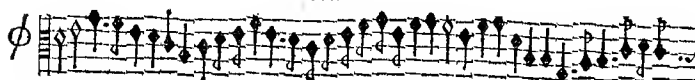
This is imperfection, whereof hereafter.

Discantus.

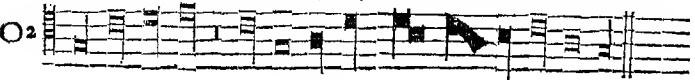
Augmentation.



Altus.

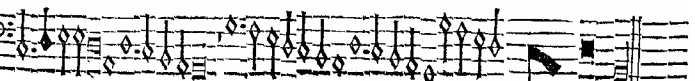
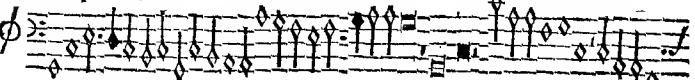


Tenor.



Basus.

Timeperfect.



D 2

Phi

Phi. So much of this song I vnderstand as the knowledge of the degrees hath shoven mee: the rest I vnderstand not.

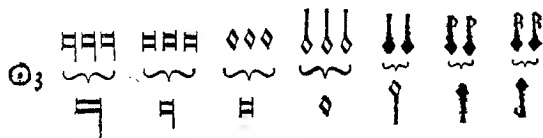
Ma. The rest of the obseruations belonging to this, you shall learne, when wee haue spoken of the *Moodes*.

Phi. You haue declared the *Moodes* vsed in old times so plainly, that I long to heare the other sort of *Moodes*, and therefore I pray you now explaine them.

Exposition of
the four vna-
all Moodes.

Ma. Although they differ in order of teaching & name, yet are they both one thing in effect, and therefore I will be the more briefe in the explaining of them. There be foure *Moodes* now in common vse: *Perfect of the more prolation*. *Perfect of the lesse prolation*. *Imperfect of the more prolation*. And *Imperfect of the lesse prolation*. The *moodie perfect of the more* is, when all go by three: as three Longes to the Large: three Breeces to the Long: three Semibreeces to the Breefe: three Minomes to the Semibreefe. His signe is a whole circle with a prick or point in the center or middle thus: ○

Perfyte of the
More.



Phi. What is to be obserued in this Moode?

Ma. The obseruation of euery one, because it doth depend of the knowlege of them all, wee will leaue till you haue heard them all.

Phi. Then I pray you go on with the rest.

Ma. The *Moode perfect of the lesse prolation* is, when all go by two, except the *Semibreefe*: as two Longes to the Large: two Breeces to the Long: three Semibreeces to the Breefe: two Minomes to the Semibreefe. And his signe is a whole circle without any poyn or pricke in the middle, thus: ○

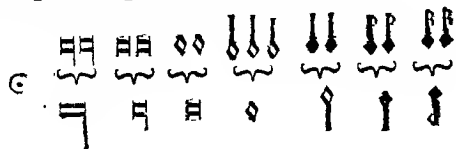
Perfyte of the
Lesse.



Phi. Verie well. Procede.

Ma. The *Moode Imperfect of the more prolation* is, when all go by two, except the *Minome* which goeth by three: as two Longes to the Large: two Breeces to the Long: two Semibreeces to the Breefe, and three Minomes to the Semibreefe: so that though in this Moode the Breefe be but two Semibreifes, yet you must vnderstand that he is sixe Minomes, and euery Semibreefe three Minomes. His signe is a halfe circle set at the beginning of the song, with a prick in the middle, thus: ◐

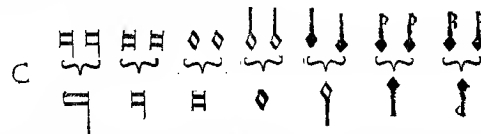
Imperfyte of
the More.



The

The *Moode Imperfect of the lesse prolation* is, when all go by two: as two Longes to the Large: two Breeces to the Long: two Semibreifes to the Breefe, and two Minomes to the Semibreefe, two Crotchets to the Minome, &c. His signe is a halfe circle without a pricke or poyn set by him, as thus: ◐

Imperfyte of
the Lesse.



This Moode is in such vse, as when so euer there is no Moode set at the beginning of the song, it is alwaies imagined to be this: and in respect of it, all the rest are esteemed as strangers.

Phi. This is well. Now I pray you shewe mee what is to be obserued in euery one of the Moodes?

Ma. The perticuler obseruations, because they are best conceiued by examples, I will set you downe one of enery seuerall Moode. And to begin with the *perfect of the Moore*. Take this example of a *Duo*.

Cantus.



Bassus.



Phi.

The first part.

Phi. Now I praie you begin and shewe mee how I may keepe right time in this example.

The value of some Notes in this Moode.

Ma. In this *Cantus* there is no difficultie if you sing your Semibreves three Minymes a peece (the blacke excepted, which is alwaies but two) your Breeues nine, & your black Breeues sixe. And whereas there is a breefe rest in the beginning of the *Basse*, that you must reckon nine Minymes. There is also in the *Basse* a Longe which must be sung nine Semibreves which is xxvii. Minymes.

Phi. A time for an *Atlas* or *Typhens* to holde his breath, and not for mee or any other man now adayes.

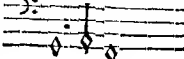
Ma. True, but I did set it downe of purpose, to make you vnderstand the nature of the Moode.

A director, and the vse thereof.

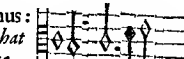
Phi. You did well But I praie you, what is that which you haue set at the end of the verse, thus:

Ma. It is called an *Index* or *director*; for looke in *what place it standeth, in that place doth the first note of the next verse stand.*

Phi. But is there no other thing to be obserued in this Moode?

Ma. Yes, for though in this Moode, and likewise in the other of this prolation, euerie Semibreve be three Minymes: yet if an odd Minyme come immediately either after or before (but most commonly after) a semibreve, then is the semibreve sung but for two minymes, and that other Minyme maketh vp the number for the stroke. But to the intent that the singer may the more easily perceiue when the Minyme is to be taken in with the Semibreve, and when it is to be left out: the maisters haue deuised a certaine *pricke* (called a *pricke of diuision*) which being set betwixt a Semibreve and a minyme thus:  sheweth, that the Semibreve is perfect, and that the minyme next following doth belong to another stroke.

A pricke of diuision, with the nature & vse thereof.

Likewise, if the *pricke of diuision* come betwixt two minymes, thus:  it signifieth, that the Semibreve going before is vnperfect, and that the minyme following it must be ioyned with it to make up the stroke.

Phi. Now I thinke you haue sufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the lesse prolation.

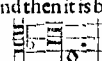
Ma. Here is an ensample, peruse it.

Cantus.



The first part.

Phi. In this last also I praie you begin with your stroke and time.

Ma. In this Moode euerie semibreve is two minymes or one full stroke. Euerie breefe three semibreves, except it be blacke, in which case it is but two. Euerie longe is sixe semibreves, except it be blacke, and then it is but foure, or haue a semibreve following it noted with a pricke of diuision thus:  and then it is fine, and the other semibreve maketh up the full time of sixe.

The value of the notes in this Moode.

And though this hath beene receiued by the composers, yet haue they but small reason to allow of it: for of *Inquin* they had it in the Tenor part of the *Gloria* of his Masse *Aue Maris stella*: but *Inquin* in that place vsed it for an extremitie, because after the longe came two semibreves & then a breefe: so that if the first semibreve had not beene taken in for one belonging to the longe, the second must haue beene long in the time of two semibreves and noted with a pricke of alteration, as in these his notes you may see.

The value of a Longe hauing a semibreve with a pricke of diuision after it.

And though (as I said) he vsed it vpon an extremitie, yet finde I it vsed of many others without any necessitie. And amongst the rest master *Tauerne* in his *Kyries* and *Alleluyas*, and therefore I haue set it downe in this place because you should not be ignorant how to sing such an example if you should finde any hereafter in other songs.

It followeth to speake of the third Moode which is the *Imperfect* of the more prolation, of which, let this be an example.

Cantus.



And as we did in the others, to begin with your stroke and time. Strike and sing euerie one of these breeves sixe minymes, & euerie one of the semibreues (except the last) three:

Phi. And why not the last also?

Ma. If you remember that which I told you in the obseruations of the perfect moode of this prolation, you would not aske mee that question: For *what I tolde you there concerning a minyme following a semibreve in the more prolation, is as well to be vnderstoode of a minyme rest as of a minyme it selfe.*

Phi.

The first part.

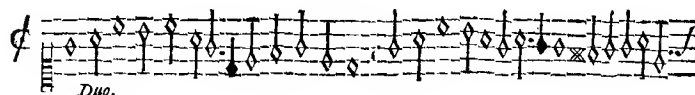
Phi. I crie you mercie, for in deede, if I had remembered the rule of the minime I had not doubted of the rest. But I pray you proceede.

Ma. You see the minime in *la sol* marked with a pricke, and if you consider the tyning of the song, you shal finde that the minime going before that beginneth the stroke, so that those two minimes must make vp a full stroke. You must then knowe, that if you finde a pricke so folloing a Minime in this Moode, it doubleth the value thereof & maketh it two Minimes, and then is the pricke called a pricke of alteration. The blacke semibreve is alwaies two minimes in this Moode, and the black breefe twice so much, which is four minimes, and this is all to be observed in this Moode.

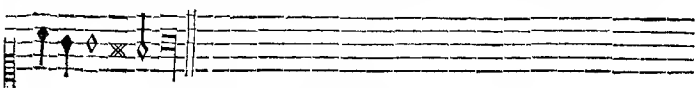
Phi. All that I thinke I vnderstand: therefore I praie you come to the declaration of the fourth and last.

Ma. The last, which is tearmed the Imperfect of the lesse prolation is, when all goe by two, as two longes to the large, two breifes to the longe, two semibreves to the breef, two minimes to the semibreve, two crochets to the minime, two quauers to the crochet, and two semiquauers to the quauer, and so forth, Example.

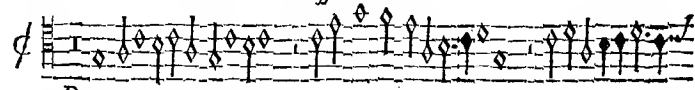
Cantus.



Duo.



Bassus.



Duo.



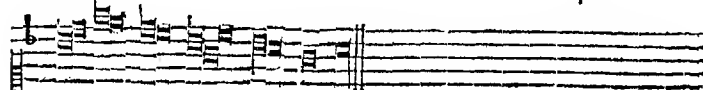
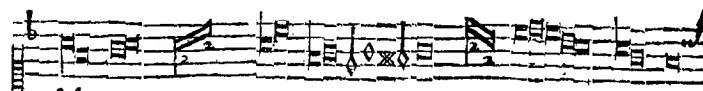
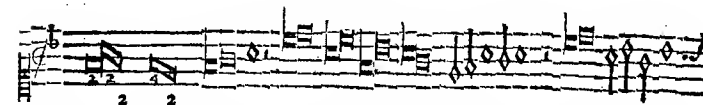
The

A pricke of
alteration

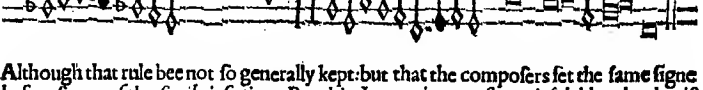
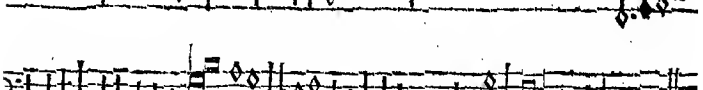
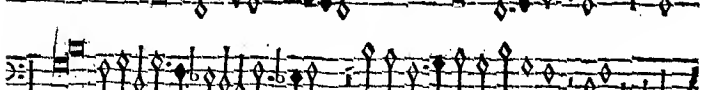
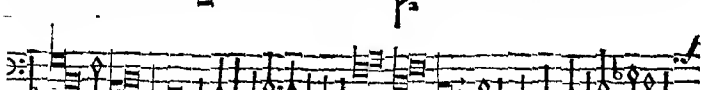
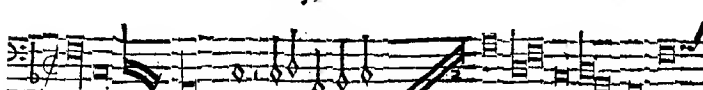
The first part.

The signe of this Moode set with a stroke parting is thus *C* causeth the song before, which it is set, to be so long as a breefe or the value of a breefe in other notes make but one full stroke, and is proper to motetes specially when the song is prickt in great notes.

Cantus.



Bassus.



Although that rule bee not so generally kept: but that the composers set the same signe before songs of the semibreve time: But this I may giue you for an infalable rule, that if a song of many parts haue this Moode of the imperfect of the lesse prolation, set in one parte with a stroke through it, and in another part without the stroke, than is that parte which

E.

which

zaccone.
Bertholus cum
alijs.

which hath the signe with the stroke so diminished, as one *briefe* standeth for a *semibriefe* of the other part which hath the signe without the stroke, whereof you shall see an evident example after that we have spoken of the proportions. But if the signe be croffed thus \times then is the song so noted, so diminished in his notes, as foure *semibriefes* are song but for one, which you shall more cleerely perceiue hereafter, when we come to speake of diminution. The other sort of setting the Moode thus C. belongeth to Madrigals, Canzonets, and such like.

This much for the Moodes by them selues: but before I proceede to the declaration of the altering of them, I must giue you an obseruation to bee kept in perfect Moodes.

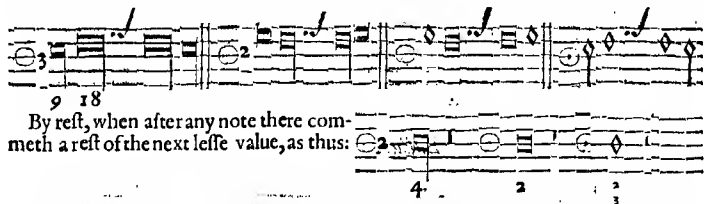
Phi. What is that?

Ma. It is commonly called imperfection.

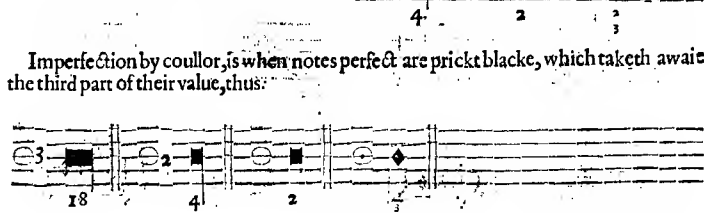
Imperfection.

Phi. What is imperfection?

Ma. It is the taking away of the third part of a perfect notes value, and is done three manner of wayes, By note, rest, or cullor. Imperfection by note, is when before or after anie note there commeth a note of the next lesse value, as thus.



By rest, when after any note there cometh a rest of the next lesse value, as thus:



Imperfection by cullor, is when notes perfect are prickd blacke, which taketh awaie the third part of their value, thus:



The example whereof you had in your Tenor part of the song set next after the former Moodes. But the examples of perfection and imperfection, are so common, specially in the Moodes of perfect time and more prolation, that it would be superfluous to set them downe. There is also another obseruation a kin to this, to be obserued likewise in Moodes perfect, and is termed alteration.

Phi. What is alteration?

Alteration.

Ma. It is the doubling of the value of any note for the obseruation of the odde number, and that is it which I told you of in the example of the Moode perfect of the Moore prolation, so that the note which is to be altered is commonly marked with a pricke of alteration.

Phi. Now I pray you proceed to the alteration of the Moodes.

Ma. Of the altering of the Moodes proceedeth augmentation, or diminution, augmentation proceedeth of setting the signe of the more prolation in one parte of the song onely, and not in others, and is an increasing of the value of the notes about their common and essentiall valor, which commeth to them by signes set before them, or Moodes set ouer them, or numbers set by them. Augmentation by numbers is when proportions of the lesse in æqualitie are set downe, meaning that euery note and rest following

following are so often to be multiplied in them selues, as the lower number containeth the higher thus. 1; 2; 4; 8 &c. that is, the *minym* to be a *semibriefe*, the *semibriefe* a *briefe* &c. but by reason that this is better conceiued by deede than worde, heere is an example of augmentation in the Tenor part,

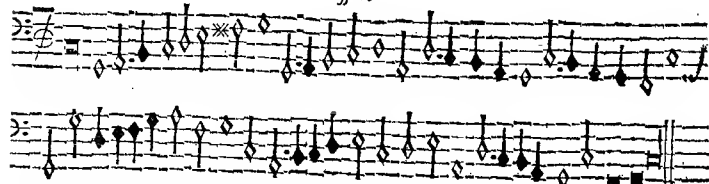
Cantus.



Tenor.



Bassus.



Phi. I con you thanke for this enſample, for in deed without it I had hardly conceaied your words, but now proceede to diminution.

Ma. Diminution is a certaine lessening or decreasing of the essentiall value of the notes and rests, by certayne signes or rules, by signes, when you finde a stroke cutting a whole circle or semicircle thus, \odot \odot \odot But when (as I tolde you before) a circle or halfe circle is croffed thus \odot \odot it signifieth diminution of diminutio, so that whereas a note of the signe once parted was the halfe of his owne value: here it is but the quarter. By a number added to a circle or semicircle thus, \odot 2 \odot 2 \odot 2 \odot 2. also by proportionate numbers as thus, 1 dupla. 1 tripla 1 quadrupla &c. By a semicircle inuerterd thus \odot and this is the most vsuall signe of diminution, diminishing stil the one halfe of the note: but if it be dashed thus, \odot it is double diminished.

Phi. As you did in the augmentation, I pray you giue me an example of diminution.

E 2

Lo,

The first part.

Ma. Lo, here is one.

Cantus.



Tenor.



Bassus.



Where

The first part.

Where you see two Moodes set to one part, the one thus ♩ the other retorted thus ♩ signifying that the first must serue you in your first singing till you come to this signe :||: where you must begin againe and sing by the retort in halfe tyme (that is, as rounde againe as you did before) till you come againe to the same signe, and then you must close with the note after the signe.

Phi. What do you terme a retorted Moode?

Ma. It is a Moode of imperfect time set backward, signifying that the Notes before which it is set must be sung as fast againe as they were before, as in your former example, at the second singing, that which was a semibreve at the first you did sing in the time of a minime, and the minime in the time of a crotchet.

A Retort.

Phi. Why did you laie a Moode of imperfect time?

Ma. Because a Moode of perfect time cannot be retorted.

Phi. Of the lesse prolation. I have had an example before, therefore I praie you let me haue an ensample of the imperfect of the More retorted.

Ma. Although by your former example, you may well enough comprehend and perceiue the nature of a retort, yet will I satisfie your request, giue you an example of that Moode, with manie others after wee haue spoken of the proportion.

Phi. What is Proportion?

Proportion.

Ma. It is the comparing of numbers placed perpendicularly one over another.

Phi. This I knewe before, but what is that to Musicke?

Ma. In dede wee doe not in Musicke consider the numbers by themselves, but set them for a signe to signify the altering of our notes in the time.

Phi. Proceede then to the declaration of proportion.

Ma. Proportion is either of equalitie or vnequalitie. Proportion of equalitie, is the comparing of two equal quantities together, in which, because there is no difference, we will speake no more at this time. Proportion of inequality is, when two things of vnequall quantitie are compared together, and is either of the more or lesse inequality. Proportion of the more inequality is, when a greater number is set ouer and compared to a lesse, and in Musicke doeth alwaies signifie diminution. Proportion of the lesse inequality is, where a lesse number is set ouer, and compared to a greater, as $\frac{3}{4}$, and in Musicke doeth alwaies signifie augmentation.

Proportion of the more inequality doth in Musicke alwaies signifie diminution.

Phi. How manie kindes of Proportions doe you commonly vse in Musicke? for I am perswaded it is a matter impossible to sing them all, especially those which be termed superperciens.

Ma. You saie true, although there be no proportion so harde but might be made in Musicke, but the hardnesse of singing them, hath caused them to be left out, and therefore there be but fise in most common vse with vs: Dupla, Tripla, Quadrupla, Sesquialtera, and Sesquitercia.

Phi. What is Dupla proportion in Musicke?

Ma. It is that which taketh halfe the value of euery note and rest from it, so that two Dupla notes of one kinde doe but answere to the value of one; and it is knowne when the vpper number containeth the lower twise thus, $\frac{2}{1}$, $\frac{3}{1}$, &c. But by the way you must note that time out of minde we haue termed that dupla where we set two Minymes to the Semibreve, which if it were trewe, there should be few songs but you should haue dupla quadrupla and octupla in it, and then by consequent must cease to be dupla. But if they thinke that not inconuenient, I pray them how will they answere that which from time to time hath been set downe for a general rule amongst all musicians, that proportions of the greater inequality, do alwaies signifie diminution, and if their minymes be diminished, I pray you how shall two of them make vp the time of a full stroke, for in all

A confusion of Dupla in the minyme.

proportion

proportions the upper number signifieth the semibriefe, and the lower number the stroke, so that as the upper number is to the lower, so is the semibriefe to the stroke. Thus if a man would goe seeke to refute their *Inueterat* opinions, it were much labour spent in vayne: but this one thing I will adde, that they have not their opinion confirmed by the Testimony of any, either musician or writer; where as on the other side, all who have bene of any name in Musicke, have vsed the other dupla, and set it downe in their works, as you may see in the example following, confirmed by the authorities of *Peter Aron*, *Franchinus*, *Jordanus*, and now of late dayes, learned *Glareanus*, *Lofius*, *Liftenius*, *Beybius* and a greate number more; all whome it were tedious to nominate: true it is that I was taught the contrary my selfe, and have seene many old written books to the same ende. But yet have I not seene any published vnder any mans name: but if their opinion had been true, I marvaile that non amongst so many good musicians have eyther gone about to proue the goodnesse of their owne waie, or refute the opinions of others from time to time by general consent and approbation, taking new strength: therefore let no man caill at my doing in that I have chaunged my opinion and set downe the proportions otherwise then I was taught them. For I assure them that if any man will giue mee stronger reason to the contrary, than those which I have brought for my defence, I will not onely chaunge this opinion, but acknowledge my selfe debt bound to him, as he that hath brought me out of an error to the way of truth.

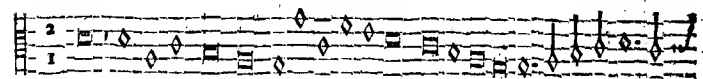
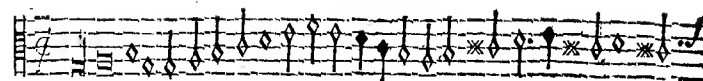
Phi. I doubt not but your maister who taught you would thinke it as lawfull for you to goe from his opinion, as it was for *Aristotle* to disallow the opinion of *Plato*, with this reason, that *Socrates* was his friend: *Plato* was his friend but verity was his greater friend.

Ma. Yet will I (to content others) set downe the proportions at the ende of this treatise as they are commonly vsed now, to let you see that in the matter there is no difference betwixt vs, except onely in forme of pricking, which they doe in great notes and we in small: and at the ende, that if any man like his owne way better than this, hee may vse his owne discretion: But we goe too faire, and therefore peruse your example.

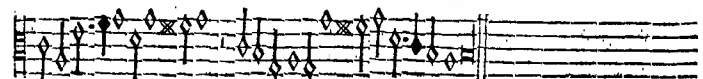
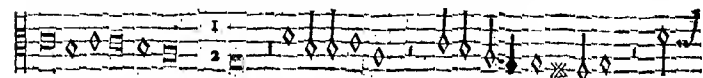
Cantus



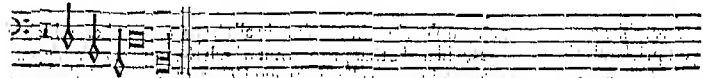
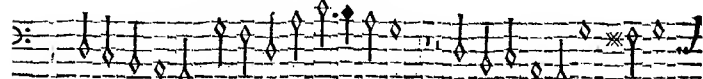
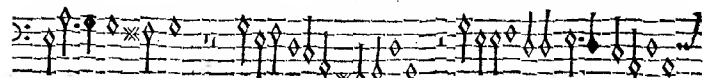
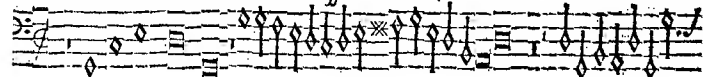
Tenor.



Diminution in tyme Dupla proportion.



Bassus.



Phi. What is tripla proportion in musicke?

Ma. It is that which diminisheth the value of the notes to one third part: for three briefes are set for one, and three semibriefes for one, and is knowen when two numbers are set before the song, whereof the one containeth the other thrise thus: $3 \text{ } 2$ For example of this proportion take this following.

Cantus.

The first part.

Cantus

Tenor.

Bassus,

A confutation
of hemiola.

Heere is likewise another ensample wherein *Tripla* is in all the parts together, which if you prick al in blacke notes, will make that proportion which the musitions callie termed *Hemiolia* when in deed it is nothing else but a round *Tripla*. For *Hemiolia* doth signifie that which the *Latines* tearme *Sesquipla* or *sesquialtra*; but the good *Munks* finding it to goe somewhat rounder then common *tripla*, gaue it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Loisius* and others.

Discantus

The first part.

Cantus.

Altus.

Tenor.

Bassus.

Phi. Proceed now to *Quadrupla*.

Ma. *Quadrupla* is a proportion deminishing the value of the notes to the quarter of that which they were before, & it is perceiued in fingering, when a number is set before the song, comprehending another foure times, as $\frac{4}{1}$, $\frac{8}{2}$, $\frac{16}{4}$ &c.

Phi. I pray you giue me an ensample of that,

Ma. Heere is one.

F.

Cantus.

Cantus.

Tenor.

Bassus.

Quintupla and Sextupla I have not seene vsed by any stranger in their songs (so far as I remember) but heere we vse them, but not as they vse their other proportions, for wee call that sextupla, where wee make fixe black minims to the semibreue, and quintupla when we haue but fiue &c. But that is more by custome then reason.

Phi. I pray you giue me an example of that.

Ma. You shall heereafter but we will cease to speake any more of proportions of multiplicite, because a man may consider them infinitely.

Phi. Come then to *Sequialtera*, what is it?

Sequialtera.

Ma. It is when three notes are sung to two of the same kinde, and is knowne by a number

number containyng another once, and his halfe $\frac{3}{4}$ the example of this you shal haue amongst the others. *Sesquitercia* is when foure notes are limg to three of the same kinde, and is knowen by a number set before him, containyng another once, and his third part thus. $\frac{4}{3}$. And these shall suffice at this time: For knowing these, the rest are easelie learned. But if a man would ingulfe himselfe to learne to sing, and set downe all them which *Franchinis Gausurius* hath set downe in his booke *De proportionibus musicis*, he should finde it a matter not onely hard, but almost impossible. But if you thinke you would be curious in proportions, and exercyse your selfe in them at your leasure. Heere is a Table where you may learne them at full,

A table containing all

the vsual proportions.

1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	24	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

As for the vse of this Table, when you would know what proportion any one number hath to another, finde out the two numbers in the Table, then looke vpwarde to the triangle inclosing those numbers, and in the angle of concurse, that is, where your two lynes meete together, there is the proportion of your two numbers written: as for example, let your two numbers be 18. and 24. Looke vpward, and in the top of the triangle couering the two lynes which inclose those numbers, you find written *sesquialtertia*, so likewise 24. and 42. you finde in the Angle of concurse written *super tripartiens quartas*, and so of others.

Phi. Heere is a Table in deede containyng more than euer I meane to beate my brayns about. As for musick, the principal thing we seek in it, is to delight the eare, which cannot so perfectly be done in these hard proportions, as otherwise, therefore proceede to the rest of your musicke, specially to the example of those Proportions which you promised before.

Ma. I will, but before I giue it you, I will shew you two others, the one out of the workes of *Julio Renaldi*: the other out of *Alexandro Striggio*, which because they be short & wil help you for the vnderstanding of the other, I thought good to set before it.

Phi. I pray you shew me the true singing of this first, because euery part hath a seueral Moode and prolation.

Explanation of
the example
next ensuing.

Giulio Renaldi in the eight
song of his Madrigali and
Neapolitans
to five voyces
beginning *di-
uerse lingue*.

Ma. The Treble containeth *Augmentation* of the Moore prolation in the *subdupla* proportion, so that euery *semibreve* lacking an odde *minime* following, it is three: But if it haue a *minime* following it, the *semibreve* it selfe is two *semibreves* and the *minime* one. The *Altus* and *Quintus* be of the lesse prolation, so that betwixt them ther is no difference, sauing that in the *Quintus* the time is perfect, and by that meane euery *breve* three *semibreves*. Your Tenor is the common Moode of the imperfect of the lesse prolation, diminished in *dupla* proportion, so that in it there is no difficultie. Lastly your Base coneyneth *diminution* of *diminution* or *diminution* in *quadrupla* proportion, of that (as I shewed you before) euery *long* is but a *semibreve*, and euery *semibreve* is but a *crochet*. And to the ende that you may the more easilie vnderstand the contruying of the parts, and their proportion one to another, I haue set it downe in partition.



Phi. This hath been a mightie muscalle furie, which hath caused him to shewe such diuerserie in so small bounds.

Ma. True, but he was moued so to doe by the wordes of his text, which reason also moued *Alexandro Striggio* to make this other, wherein you haue one poynt handled first in the ordinary Moode through all the parts, then in *Tripla* through all the parts, and lastly in proportions, no part like vnto another, for the Treble containeth *diminution* in the *quadrupla* proportion, The second Treble or sextus hath *Tripla* prickt all in blacke notes: your Altus or Meane containeth *diminution* in *Dupla* proportion. The Tenor goeth through with his *Tripla* (which was begonne before) to the ende. The *Quintus* is *sesquialtera* to the *breve* which hath this signe ♩ set before it: But if the signe were away, then would three *minims* make a whole stroke, where as nowe three *semibreves* make but one stroke. The Base is the ordinary Moode, wherein is no difficultie as you may see.



Alexandro
Striggio in the
end of the 30-
song of the Se-
conde booke
of his Madrig-
als to five voy-
ces, beginning
*All' Aquila
sagra.*

gias

gier

Phi. Now I thinke you may proceed to the examples of y^eur other proportions.
Ma. You say well, and therefore take this long, peruse it, and sing it perfectly: and I doubt not but you may sing any reasonable hard pricke-long that may come to your fight.

Cantus.

A 3. voc.

Christes crosse be my speede in all vertue to proceede, A. b. c. d. e. f. g. h.

i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with y. exod. & per se. conper se.

title title. cff A men, When you have done begin againe begin againe.

Tenor.

A 3. voc.

Christes crosse.

Vertefolium.

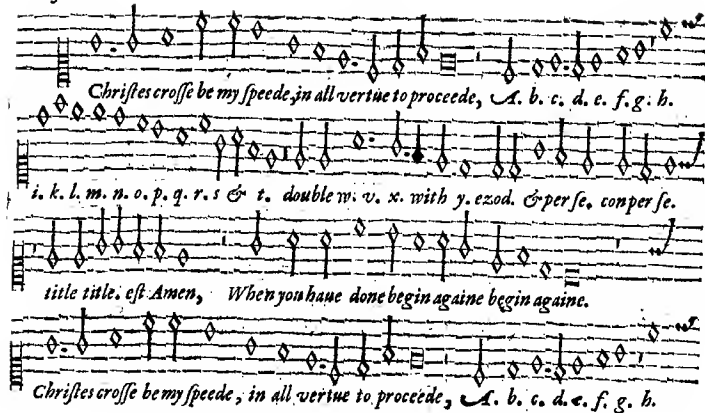
Bassus.

A 3. voc.

Christes crosse.

Vertefolium.

A 3. voc.

Cantus.


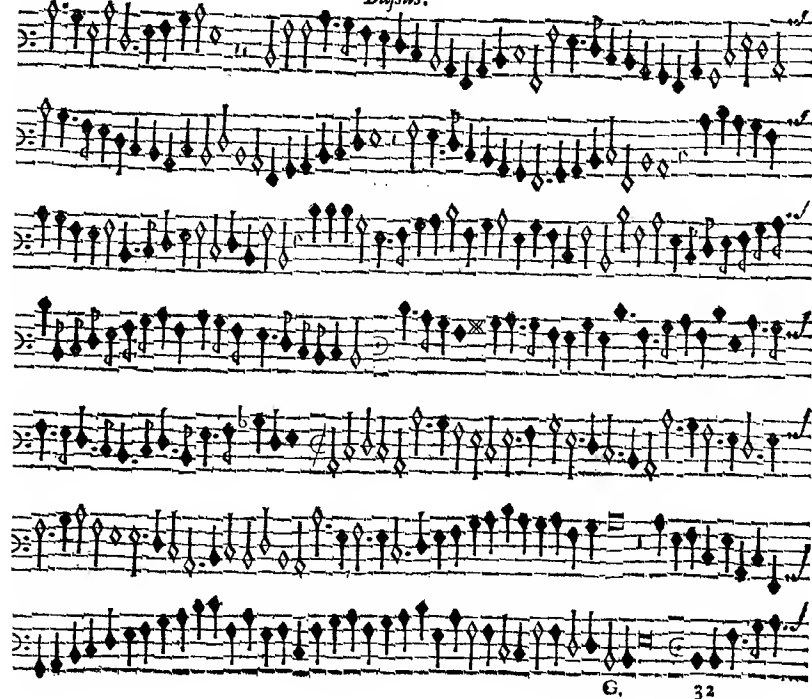
Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.

i. k. l. m. n. o. p. q. r. s. & t. double m. v. x. with y. exod. & per se, conper se.

title title. est Amen, When you haue done begin againe begin againe.

Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.

Tenor.


Bassus.


G. 32

The first part.

Cantus.

i, k, l, m, n, o, p, q, r, s & t, double

m, v x, with y, exod & per se, conper se, title

title, est Amen. Vertefolium.

Tenor.

The first part.

3 to one of the notes precedent.

Bassus.

G 2

When

The first part.

Cantus.

When you haue done, begin againe, begin againe. Christes crosse
 be my speede, in all vertue to proceede, A. b. c. d. e.
 f. g. h. i. k. l. m.

Tenor.

91
 31 whole.
 31

The first part.

43

Decupla.
Bassus.

3 to one of the notes precedent. 92

31. whole.

51

Cantus.

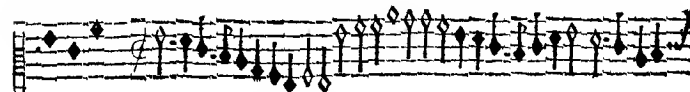
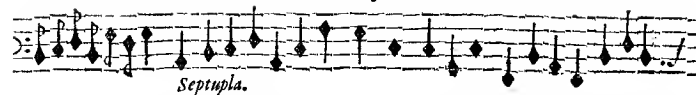
A 3. VOC.



n. o. p. q. r. s. & t. double w. v. x. with y. ezod. & per se, con per se.



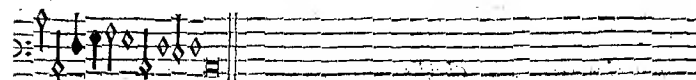
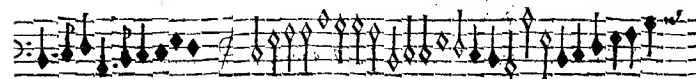
title title. est A men, When you haue done begin againe begin againe.

Tenor.*Bassus.*

Septupla.



31



And this is our vsuall maner of pricking and setting downe of the Proportions generally receiued amongst our Musitions. But if *Glareanus*, *Ornithoparchus*, *Peter Aron*, *Larlino*, or any of the greate Musitions of Italy or Germanie had had this example, he would haue set it downe thus, as followeth.



Cantus.

A 3. voc.



Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.

i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with y.

ezod. & per se, con per se. tittle tittle. est A men, When you have done begin

again begin againe. Christes crosse be my speede, in all vertue

Verte fol.

Tenor.



Bassus.

Verte folium.


H.

sopra-

Cantus.

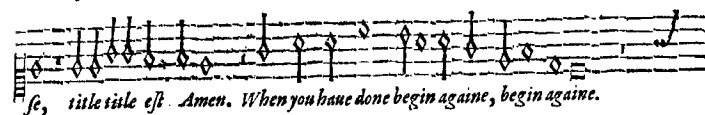
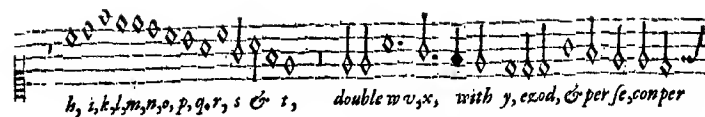

so proccede, A, b, c, d, e, f, g, b, i, k, l, m, n, o, p, q, r, s &
t, double m, v, x, with y, ezod & per se, comper se, title title,
est Amen. When you haue done begin againe begin againe. Christes crosse be my
speede, in all vertue so proccede, A, b, c, d, e, f, g.

Tenor.

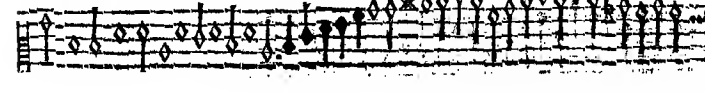
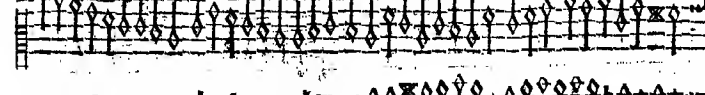
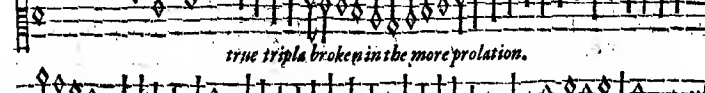
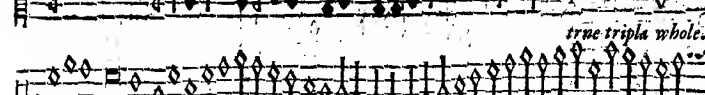
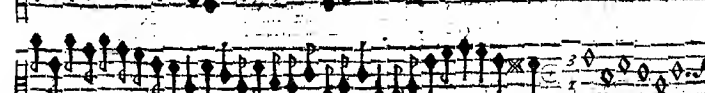
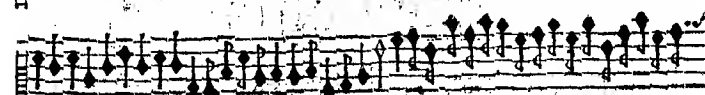
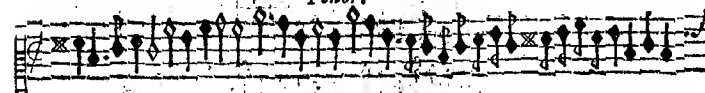

Bassus.

The first part.

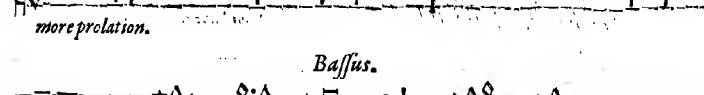
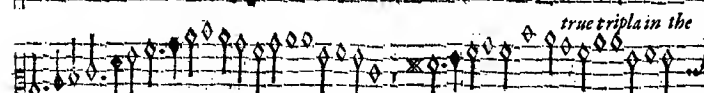
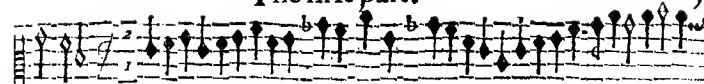
Cantus.



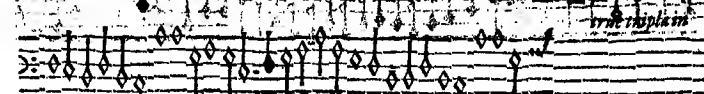
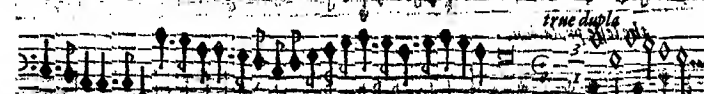
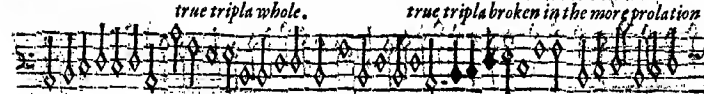
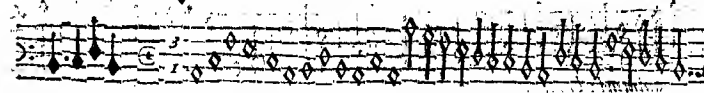
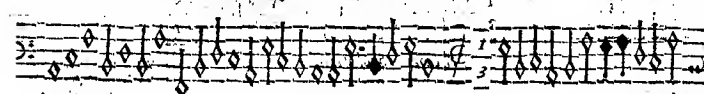
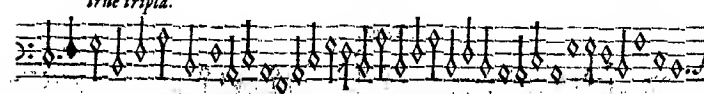
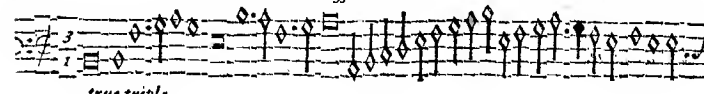
Tenor.



The first part.



Bassus.



Verte fol.

The first part.

Cantus.

*A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s & t, double w, x, with
y, exad, & per se, con per se, title title est Amen. When you have done begin againe,
begin againe.*

Tenor.

*the more prolation,
true quintupla,
quintupla broken.
thy lesse prolation.*

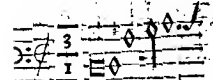
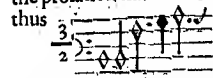
The first part.

*true dupla in the more prolation.
true quintupla,
true septupla.*

And

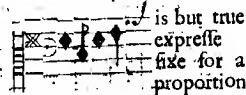
And to the end that you may see how euerie thing hangeth vpon another, and howe the proportions follow others, I will shew you particularie euerie one. The first chage which commeth after the proportion of equalitie is commonlie called *sextupla*, or fix to one, signified by the more prolation, retorted thus. But if we consider rightlie that which we call *sextupla*, tripla, prickt in blacke notes. But because I made it to *sextupla*, I haue set it downe in semibreues, allowing stroke, and taking awaie the retortue mood. The next is true *Dupla*: signified by the time vnperfect of the lesse prolation, retorted thus.

which manner of marking *Dupla* cannot be disallowed: but if the proportion next before had beene signified by anie mood, then might not this *Dupla* haue beene signified by the report, but by proportionate numbers. Thirdlie commeth the lesse prolation in the meane part, & that ordinarie *Tripla* of the blacke minimes to a stroke in the base: and because those three blacke minimes, be sung in the time of two white minimes, they were marked thus $\text{C} \ 3 \ 2$, signifieng three minimes to two minimes. But if the signe of the prolation had been left out, & all been prickt in white notes, then had it been true thus



And in this maner most commonlie do the *Italians* signifie their three minimes to a stroke or tripla of three minimes, which is indeed true *Sesquialtra*. But because wee would here expresse true tripla, I haue set it downe thus. Therefore to destroy the proportion follow these proportionate numbers at the signe of degree thus $\text{C} \ 3$, which maketh the common time vnperfect of the lesse prolation.

Then followeth true tripla, which they call tripla to the Semibreue. But because it is afterwarde broken, I thought it better to prick it white then blacke: but the matter is come so farre nowadaies, that some wil haue all semibreues in proportion prickt blacke else (say they) the proportion will not be knowen. But that is false, as being grounded neither vpon reason nor authoritie. The tripla broken in the more prolation, maketh nine minimes for one stroke, which is our common *Nonapla*, but in one place of the broken tripla, where a semibreue and a minime come successiuelie that they marked with these numbers 9 2, which is the signe of *Quadrupla sesquialtra*, if the numbers were perpendicularly placed: but if that were true, why should not the rest also which were before be so noted, seeing nine of them were sung to two minimes of the Treble. Then followeth true *Dupla*: but for the reason before saide, I signified it with numbers and not by the retort but in the Base, because the signe of the lesse prolation went immediately before, I could not with reason alter it, and therefore I suffered the retort to stand still, because I thought it as good as the proportionat numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterward the contrarie numbers of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Base singeth *Quintupla* being prickt thus: such was our maner of pricking without any reason or almost common fence, to make five crotchets be *Quintupla* to a Semibreue, seeing foure of them are but the proper value of one Semibreue. But if they would make five crotchets to one semibreue, then must they set downe *Sesquiquarta* proportion thus $\frac{1}{4}$, wherein five semibreues or their value make vp the time of foure semibreues or strokes. But I am almost out of my purpose, and to returne to our matter, I haue altered those crotchets into semibreues expressing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this like-



is but true
expresse
five for a
proportion

wife *Quintupla*, because there goeth but the value of five semibreues for a stroke, and I thinke none of vs but would thinke a man out of his wits, who would confesse, that two testers make a shilling, and denie that fixe peeces of two pence a peece, or twelue single pence do likewise make a shilling. Yet we will confesse that five semibreues to one is *Quintupla*. But we will not confesse that ten minimes, being the value of five semibreues, compared to one semibreue, is likewise *Quintupla*: and so in *Quadrupla*, *sextupla*, *septupla*, and others. Then commeth the common measure, or the lesse prolation (the signe of *Subquintupla* thus:), destroying the proportion for which the base singeth *septupla*, but as it is set downe in the first waie, it is as it were not *septupla*, but *Supartipartiens*, *Quartus*, or $\frac{1}{4}$. Therefore I set them all downe in semibreues, allowing seven of them to a stroke: which ended commeth equalitie after which followeth true *Dupla* in the more prolation, which we sometime call *Sextupla*, and sometime *Tripla*. After which and last of all commeth equalitie.

And lette this suffice for your instruction in singing, for I am perswaded that except practise you lacke nothing, to make you a perfect and sure singer.

Phi. I praie you then giue me some songes wherein to exercise my selfe at conuenient leisure.

Ma. Here be some following of two parts, which I haue made of purpose, that when you haue any friend to sing with you, you may practise together, which wil sooner make you perfect then if you should studie neuer so much by your selfe.

Phi. Sir I thanke you, and meane so diligentlie to practise till our nexte meeting, that then I thinke I shall be able to render you a full account of all which you haue told me: till which time I wish you such contentment of minde, and ease of bodie as you desire to your selfe, or mothers vse to wish to their children.

Ma. I thanke you: and assure your selfe it will not be the smallest part of my contentment, to see my schollers go towardlie forward in their studies, which I doubt not but you will doe, if you take but reasonable paines in practise.



The first part.

Cantus.

Duo.

This page contains a musical score for a duo. The top staff is labeled 'Cantus.' and the bottom staff is labeled 'Duo.' Both staves are in G major (one sharp) and 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The piece ends with a double bar line.

The first part.

*Tenor.**The First.*

Duo.

This page contains a musical score for a duo. The top staff is labeled 'Tenor.' and the bottom staff is labeled 'Duo.' Both staves are in G major (one sharp) and 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The piece ends with a double bar line. At the bottom right, there is a small '1 2' indicating a first and second ending.

The first part.

Cantus.

Duo.

The first part.

Tenor.

Duo.

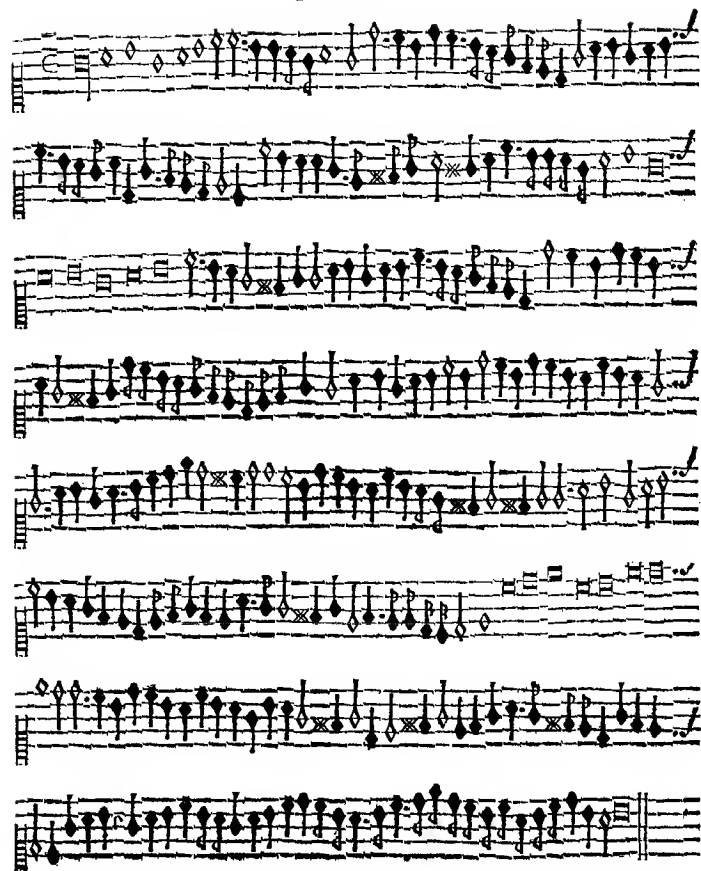
The Third.

Cantus.

Duo.

Tenor.

Duo.

Cantus.*Tenor.*

Musical score for the first part of the Tenor, page 63. The score consists of ten staves of music, primarily featuring eighth and sixteenth notes, with some rests and dynamic markings like *f* (forte) and *ff* (fortissimo). The notation is in a single system across the page.

The Fourth,

K.

The fifth.

Cantus.

Duo.

32

This page contains a musical score for a single instrument, likely a lute or guitar, based on the tablature notation. The score is divided into two main sections: 'Cantus' and 'Duo'. The 'Cantus' section consists of a single melodic line. The 'Duo' section features a more complex texture with multiple voices or parts. The score is written on a single staff with a treble clef and a key signature of one flat. It includes various musical notations such as notes, rests, and accidentals, as well as a measure number '32' indicating a specific point in the piece.

Tenor.

The fifth.

Duo.

32

This page contains a musical score for a single instrument, likely a lute or guitar, based on the tablature notation. The score is divided into two main sections: 'Cantus' and 'Duo'. The 'Cantus' section consists of a single melodic line. The 'Duo' section features a more complex texture with multiple voices or parts. The score is written on a single staff with a treble clef and a key signature of one flat. It includes various musical notations such as notes, rests, and accidentals, as well as a measure number '32' indicating a specific point in the piece.

*Cantus.**The sixth.*

Musical score for page 66, Cantus part. The score consists of 11 staves of music, each containing a single melodic line. The notation is in a single system, with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a style typical of 16th or 17th-century lute tablature transcriptions, featuring a mix of eighth and sixteenth notes, rests, and accidentals. The staves are numbered 1 through 11 at the beginning of each line.

*Tenor.**The sixth.*

Musical score for page 67, Tenor part. The score consists of 11 staves of music, each containing a single melodic line. The notation is in a single system, with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a style typical of 16th or 17th-century lute tablature transcriptions, featuring a mix of eighth and sixteenth notes, rests, and accidentals. The staves are numbered 1 through 11 at the beginning of each line.

Aria.

A 3. voices.

Cantus.

When you see
this signe :

of repetition,
you must begin
again, making
the note next
before the
signe (be it
minime, cro-
chet or what-
soever) a semi
brieffe in the
first singing.

At the second
time you must
sing it as it
standeth, go-
ing forward
without any
respect to the
close. When

you come to
the end & find
the signe of
repetition be-
fore the final
close, you must
sing the note
before the signe
as it standeth
and then begin
again at the
place where

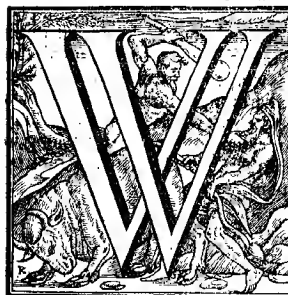
the stroke par-
teth all the
lines, & so sing
to the final
close. But if you

find any long
of this kinde
without the
stroke so par-
ting all the
lines, you must
begin at the
first signe of
repetition, &
so sing to the
end, for in this

manner (for sa-
ving of labor in
picking
them at length)
do they prick
all their ayres
& villanelles.

The second part of the introduction to Musick: treating of Descant.

Maister.



How do I see a far off: is it not my scholler: *Philomates*? out of doubt it is he, and therefore I will salute him. Good morrow scholler.

Phi. God giue you good morrow, and a hundred: but I maruayle not a little to see you so early, not only stirring, but out of doores also.

Ma. It is no maruayle to see a Snayle after a Rayne to creep out of his shell, and wander all about, seeking the moysture.

Phi. I pray you talke not so darkely, but let me vnderstand your comparyson playnely.

Ma. Then in playne tearmes, being ouerweatied with study, and taking the oportunitie of the fayre morning: I am come to this place to

snatch a mouthful of this holysome ayre: which gently breathing vpon these sweet smelling flowers, and making a whispering noyse amongst these tender leaues, delighteth with refreshing, and refresheth with delight my ouerweatied senses. But tel me I pray you the cause of your hither comming: haue you not forgotten some part of that which I shewed you at our last being rogether?

Phi. No verily, but by the contrary, I am become such a singer as you would wonder to heare me.

Ma. How came that to passe?

Phi. Be silent and I will shew you. I haue a Brother a great scholler, and a reasonable musician for singing: he, at my first comming to you conceiued an opinion (I know not vpon what reason grounded,) that I should neuer come to any meane knowledge in musicke; and therefore, when he heard me practise alone, he would continually mock me; indeede not without reason, for many tymes I would sing halfe a note too high, other while as much too lowe; so that he could not conteyne himselfe from laughing: yet now and then he would set me right, more to let mee see that he could doe it, then that he ment any way to instruct me: which caused me so diligently to apply my prick-song booke; that in a manner, I did no other thing but sing practising, to skip from one key to another, from flat to sharp, from sharp to flat, from any one place in the Scale to another, so that there was no song so hard, but I would venture vpon it, no Mood nor

Pro-

Proportion so strange, but I would goe through and sing perfectly before I left it and in the end I came to such perfection, that I might have been my brothers maister: for although he had a little more practise to sing at first sight then I had: yet for the Moods Ligatures, and other such things I might set him to schoole.

Ma. What then was the cause of your coming hither at this time?

Phi. Desire to learne, as before.

Ma. What would you now learne?

Phi. Being this last daye vpon occasion of some businesse at one of my friends houses, we had some songs sung: Afterwards falling to discourse of musick and musitions, one of the company naming a friend of his owne, reatmed him the best Descanter that was to be found. Now sir, I am at this time come to know what Descant is, and to learne the same.

Ma. I thought you had onely fought to know Pricktong, whereby to recreate your selfe being wearie of other studies.

Phi. In deed when I came to you first, I was of that minde: but the common Prouerb is in me verified, that *much would haue more*: And seeing I haue so farre set foote in musick, I doe not meane to goe backe till I haue gone quite thoroughal, therefore I pray you now, (seeing the time and place fitteth so well) to discourse to me what Descant is, what parts, and how many it hath, and the rest.

Ma. The heare increaseth, and that which you demand requirerth longer discourse then you looke for. Let vs therefore goe and sit in yonder shade Arbor to auoyde the vehemence of the Sunne. The name of Descant is vsurped of the musitions in diuers significations: some time they take it for the whole harmony of many voyces: others sometime for one of the voyces or partes: & that is, when the whole song is not passing three voyces. Last of all, they take it for singing a part extempore vpon a playne song, in which sence we commonly vse it: so that when a man talketh of a Descanter, it must be vnderstood of one that can extempore sing a part vpon a playne song.

Phi. What is the meane to sing vpon a playne song.

Ma. To know the distances both of Concords and Discords.

Phi. What is a Concord?

Ma. It is a mixt sound compact of diuers voyces, entring with delight in the eare, and is eyther perfect or vnperfect.

Phi. What is a perfect consonant?

Ma. It is that which may stand by it selfe, and of it selfe maketh a perfect harmony, without the mixture of any other.

Phi. Which distances make a Concord or consonant Harmony.

Ma. A third, a Fifth, a Sixth, and an eighth.

Phi. Which be perfect, and which vnperfect.

Ma. Perfect, an Unison, a Fifth, and their eights.

Phi. What do you meane by their eights.

Ma. Those notes which are distant from them eight notes, as from an unison, an eighth, from a sixth, a twelfth.

Phi. I pray you make mee vnderstand that, for in common sence it appeareth against reason: for put Eight to One, and all will be Nine, put Eight to Five, and all will be Thirteene.

Ma. I see you doe not conceiue my meaning in reckoning your distances, for you vnderstood me exclusiue, and I meant inclusiue: as for example, From Gamut to b my is a third: for both the extremes are taken, so from Gamut to G sol re ut is an eighth, and from Gamut to D la sol re is a twelfth, although it seeme in common sence but an a Leuenth.

Phi.

Phi. Go forward with your discourse, for I vnderstand you now.

Ma. Then I saie, a unison, a fifth, an eighth, a twelfth, a fifteenth, a nineteenth, and so forth in infinitum, be perfect cordes.

Phi. What is an vnperfect concord?

Ma. It is that which maketh not a full sound, and needeth the following of a perfect concord to make it stand in the harmonie.

Phi. Which distances do make vnperfect consonants?

Ma. A third, a sixth, and their eights: a tenth, a thirteenth, &c.

Phi. What is a discord?

Ma. It is a mixt sound compact of diuers sounds naturallie, offending the eare, & therefore commonlie excluded from musick.

Phi. Which distances make discord or dissonant sounds?

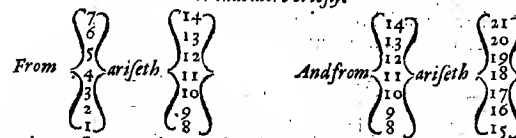
Ma. All such as doe not make concords: as a second, a fourth, a seventh, and their eights, a ninth, a eleventh, a fourteenth, &c. And to the end that what I haue shewed you concerning concords perfect and vnperfect, and discords also may the more strong stick to your memorie, here is a table of them all, which will not a little helpe you.

What an vnperfect concord is.

How many vnperfect cordes there be. What a discord is.

Concords.				Discords.		
perfect.	vnperfect.	perfect.	vnperfect.			
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	32	33	34	35
36	37	38	39	40	41	42
43	44	45	46	47	48	49
50	51	52	53	54	55	56
57	58	59	60	61	62	63
64	65	66	67	68	69	70
71	72	73	74	75	76	77
78	79	80	81	82	83	84
85	86	87	88	89	90	91
92	93	94	95	96	97	98
99	100	101	102	103	104	105
106	107	108	109	110	111	112
113	114	115	116	117	118	119
120	121	122	123	124	125	126
127	128	129	130	131	132	133
134	135	136	137	138	139	140
141	142	143	144	145	146	147
148	149	150	151	152	153	154
155	156	157	158	159	160	161
162	163	164	165	166	167	168
169	170	171	172	173	174	175
176	177	178	179	180	181	182
183	184	185	186	187	188	189
190	191	192	193	194	195	196
197	198	199	200	201	202	203
204	205	206	207	208	209	210
211	212	213	214	215	216	217
218	219	220	221	222	223	224
225	226	227	228	229	230	231
232	233	234	235	236	237	238
239	240	241	242	243	244	245
246	247	248	249	250	251	252
253	254	255	256	257	258	259
260	261	262	263	264	265	266
267	268	269	270	271	272	273
274	275	276	277	278	279	280
281	282	283	284	285	286	287
288	289	290	291	292	293	294
295	296	297	298	299	300	301
302	303	304	305	306	307	308
309	310	311	312	313	314	315
316	317	318	319	320	321	322
323	324	325	326	327	328	329
330	331	332	333	334	335	336
337	338	339	340	341	342	343
344	345	346	347	348	349	350
351	352	353	354	355	356	357
358	359	360	361	362	363	364
365	366	367	368	369	370	371
372	373	374	375	376	377	378
379	380	381	382	383	384	385
386	387	388	389	390	391	392
393	394	395	396	397	398	399
400	401	402	403	404	405	406
407	408	409	410	411	412	413
414	415	416	417	418	419	420
421	422	423	424	425	426	427
428	429	430	431	432	433	434
435	436	437	438	439	440	441
442	443	444	445	446	447	448
449	450	451	452	453	454	455
456	457	458	459	460	461	462
463	464	465	466	467	468	469
470	471	472	473	474	475	476
477	478	479	480	481	482	483
484	485	486	487	488	489	490
491	492	493	494	495	496	497
498	499	500	501	502	503	504
505	506	507	508	509	510	511
512	513	514	515	516	517	518
519	520	521	522	523	524	525
526	527	528	529	530	531	532
533	534	535	536	537	538	539
540	541	542	543	544	545	546
547	548	549	550	551	552	553
554	555	556	557	558	559	560
561	562	563	564	565	566	567
568	569	570	571	572	573	574
575	576	577	578	579	580	581
582	583	584	585	586	587	588
589	590	591	592	593	594	595
596	597	598	599	600	601	602
603	604	605	606	607	608	609
610	611	612	613	614	615	616
617	618	619	620	621	622	623
624	625	626	627	628	629	630
631	632	633	634	635	636	637
638	639	640	641	642	643	644
645	646	647	648	649	650	651
652	653	654	655	656	657	658
659	660	661	662	663	664	665
666	667	668	669	670	671	672
673	674	675	676	677	678	679
680	681	682	683	684	685	686
687	688	689	690	691	692	693
694	695	696	697	698	699	700
701	702	703	704	705	706	707
708	709	710	711	712	713	714
715	716	717	718	719	720	721
722	723	724	725	726	727	728
729	730	731	732	733	734	735
736	737	738	739	740	741	742
743	744	745	746	747	748	749
750	751	752	753	754	755	756
757	758	759	760	761	762	763
764	765	766	767	768	769	770
771	772	773	774	775	776	777
778	779	780	781	782	783	784
785	786	787	788	789	790	791
792	793	794	795	796	797	798
799	800	801	802	803	804	805
806	807	808	809	810	811	812
813	814	815	816	817	818	819
820	821	822	823	824	825	826
827	828	829	830	831	832	833
834	835	836	837	838	839	840
841	842	843	844	845	846	847
848	849	850	851	852	853	854
855	856	857	858	859	860	861
862	863	864	865	866	867	868
869	870	871	872	873	874	875
876	877	878	879	880	881	882
883	884	885	886	887	888	889
890	891	892	893	894	895	896
897	898	899	900	901	902	903
904	905	906	907	908	909	910
911	912	913	914	915	916	917
918	919	920	921	922	923	924
925	926	927	928	929	930	931
932	933	934	935	936	937	938
939	940	941	942	943	944	945
946	947	948	949	950	951	952
953	954	955	956	957	958	959
960	961	962	963	964	965	966
967	968	969	970	971	972	973
974	975	976	977	978	979	980
981	982	983	984	985	986	987
988	989	990	991	992	993	994
995	996	997	998	999	1000	1001

Or thus more briefly.



Phi. I praie you shew me the vse of those cordes.

Ma. The first waie wherein we shew the vse of the cordes, is called Counterpoint: that is, when to a note of the plain song, there goeth but one note of descant. Therefore when you would sing vpon a plain song, looke where the first note of it stands, and then sing another for it which may be distant from it, three, five, or eight notes, and so forth with others, but with a sixth we sildome begin or end.

Phi. Be there no other rules to be obserued in singing on a plain song then this?

Ma. Yes.

Phi. Which be they?

L

Ma.

The second part.

Ma. If you be in the vnison, fift, or eight, from your base or plain song, if the base rise or fall, you must nor rise and fall iust as manie notes as your base did.

Phi. I pray you explaine that by an example.

Ma. Here is one, wherein the vnisons, fiftes, and eights, be seuerallie set downe.



Phi. This is easie to be decerned as it is set downe now: but it will not be so easie to be perceiued when they be mingled with other notes. Therefore I praie you shew me how they may bee perceiued amongst other cordes.

Ma. There is no waie to discern them, but by diligent marking wherein euerie note standeth, which you cannot doe but by continuall practice, and so by marking where the notes stand, and how farre euerie one is from the next before, you shall easilie know, both what cordes they be, and also what corde commeth next.

Phi. I praie you explaine this likewise by an example.

Ma. Here is one, wherein there be equall number of true and false notes, therefore (if you can) shew me now what concord euerie note is, & which be the true notes, and which false.

Phi. The first note of the base, standeth in *C sol fa ut*, and the first of the treble in *G sol re ut*: so that they two make a *Fift*, and therefore the first note is true. The second note of the base standeth in *A la mi re*, and the second of the treble in *E la mi*, which two make also a fifth, and were true if the base did not fall two notes, and the treble likewise two notes from the place where they were before. The third note is true, and the last false.

Ma. You haue conceiued verie well, and this is the meaning of the rule which saith, that you must not rise nor fall with two perfect cordes together.

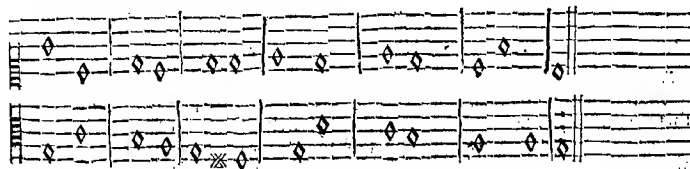
Phi. What may I not fall from the fift to the eight thus?

Ma. Yes, but you must take the meaning thereof to bee of perfect concord of one kind.

Phi. Now I praie you set me a plaine song, and I will trie how I can sing vpon it.

Ma. Set downe any you list your selfe.

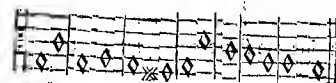
Phi. Then here is one, how like you this?



Ma.

The second part.

Ma. This is well being your first prooffe, But it is not good to fall so from the eight to the vnison as you haue done in your first two notes: for admit, I should for my pleasure descend in the plain song from *G sol re ut*, to *C fa ut*, then would your descant be two eights: and whereas in your seuenth and eighth notes you fall from a sixth to an vnison, it is indeed true, but not allowed in two parts: either ascending or descending, but worse ascending then descending: for descending it commeth to an eight, which is much better, and hath farre more fullnesse of sound then the vnison hath. Indeed, in manie parts vpon an extremitie, or for the point (or *fuge*) sake thus, or in *Canon* it were tollerable, but most chieflie in *Canon*, the reason whereof you shall know hereafter, when you haue learned what a *Canon* is. In the meane time let vs goe forwarde with the rest of your lesson. In your last two notes, the coming from a sixth to a third is altogether not to be suffered in this place, but if it were in the middle of a song, and then your *B fa b mi* being flat, it were not onelie sufferable but commendable: but to come from *F fa ut* (which of his nature is alwaies flat) to *B fa b mi* sharpe; it is against nature. But if you would in this place make a flat close to your last note, and so thinke to auoide the fault that could no more bee suffered then the other: for no close may be flat, but if you had made your waie thus, it hadde beene much better.



For the fewer partes your song is of, the more exquisite shoulde your descant bee, and of moste choise cordes, especiallie sixtes and tenthes: perfect cordes are not so much to be vsed in two partes, except passing (that is when one part descendeth and another ascendeth) or at a close or beginning.

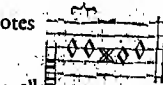
Phi. Indeed me thinkes this stillet mine eares better then mine owne did, but I pray you how do you make your last note sauing two to stand in the harmonie, seeing it is a discord.

Ma. Discords mingled with concord are not onelie tollerable, but make the descant more pleasing if they be well taken. Moreover, there is no coming to a close, speciallie with a *Cadence* without a discord, and that most commonly a seuenth bound in with a sixth when your plain song descendeth, as it doth in that example I shewed you before.

Phi. What do you rearme a *Cadence*?

Ma. A *Cadence* wee call that, when coming to a close, two notes are bound together, and the following note descendeth thus: or in any other keye after the same manner.

Phi. I praie you then shew mee some waies of taking a *Discord* well, and also some, where they are not well taken: that comparing the good with the bad, I may the more easilie conceiue the nature of both.



What a *Cadence* is.

Falling from the eight to the vnison condemned.

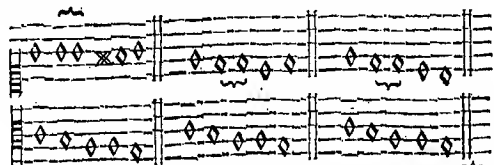
Falling from a sixth to a vnison condemned in two partes.

Falling from sixth to a third both parts descending disallowed.

Discords well taken allowed in musick.

Ma. Heere be al the wayes which this playnfong wil alowe, wherein a discord may be taken with a Cadence in Counterpoynt.

Examples of
well taking a
discord with a
Cadence.



And whereas in the first of these examples you begin to bynde upon the first, the like you might have done upon the eight: or in the first, if your playnfong had risen thus.

Phi. The second of these examples closeth in the first, and I pray you do you esteeme that good?

Ma. It is tolerable though not so good in the eare, as that before which closeth in the eight, or that which next followeth it.

But if the last note of the playnfong ascended to *disol re* thus: it had been good & the best way of closing.



Phi. Now I pray you giue me some examples where the discord is not well taken.

Ma. Heere is one peruse it.

Phi. I pray you shew me a reason why the *Discord* is euill taken here?

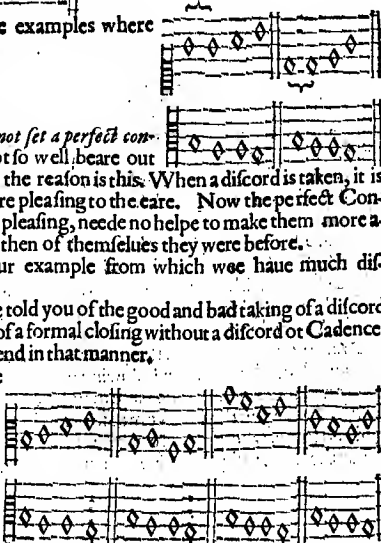
Ma. Because after the *Discord* we do not set a perfect concord: for the perfect concord does not so well beare out the discords as the vnperfect doe, and the reason is this. When a discord is taken, it is to cause the note following be the more pleasing to the eare. Now the perfect Con- cords of them selues being sufficiently pleasing, neede no helpe to make them more agreeable, because they can be no more then of them selues they were before.

Phi. Let vs now come againe to our example from which wee haue much digressed.

Ma. We will, and therefore as I haue told you of the good and bad taking of a discord vpon these notes: it followeth to speak of a formal closing without a discord or Cadence: and heere be some wayes formally, to end in that manner.

Phi. The first and last wayes I like very well, but the second way closing in the first offendeth myne eares.

Ma. though it be vnpleasant, yet is it true, and if it be true closing in the eight, why should it not be true in the first also. But if you like it not, there bee (as the Prouerbe sayeth) more wayes to the Wood then one,



Examples of
formal closing
without a Ca-
dence.

Phi.

Phi. You say true, but I haue had so many obseruations, that I pray God I may keepe them al in minde.

Ma. The best meanes to keepe them in minde is continually to bee practising, and therefore let me see what you can doe, on the same playne song agayne.

Phi. Heere is away how like you it?

Ma. Peruse it, & see it how you like it your selfe.

Phi. I like it so well, as I thinke you shal not find manie faultes in it.

Ma. You liue in a good opinion of your selfe, but let vs examine your example. This is in deed better then your first: But marke wherein I con- demne it. In the first and second notes you rise as though it were a clofe, causing a great informaltie of closing, when you shoulde but begin. Your third note is good: your fourth note is tollerable, but in that you goe from it to the twelfth, it maketh it vnpleasing, and that we commonly call hitting the eight on the face, when we cometo an eight, and skip vp from it agayne to another perfect concord: But if it had bene meeting one another, the playnfong ascending, and the Descendant descending, it had bin very good thus:

But I pray you where was your memorie when you set downe this first note.

Phi. I set it so of purpose, not of negligence.

Ma. And I pray you what reason moued you therevnto?

Phi. Where in doe you condemn it?

Ma. For two twelfes or fifts, which was one of the principall ca- ues I gaue you to be auoyded,

Phi. But they be not two fifts.

Ma. No, what reason haue you to the contrary?

Phi. Because in singing I was taught that the sharp cliff taketh away half of his found so that it cannot be properly called a fift.

Ma. That is a new opinion. But I trust you will not say it is a fourth.

Phi. No.

Ma. Why?

Phi. Because it hath halfe a note more then any fourth hath.

Ma. and I hope you will not teame it a fift.

Phi. No.

Ma. Then if it be no fourth, because it is more then a fourth, nor a fift because it is lesse then a fift, what name will you giue it?

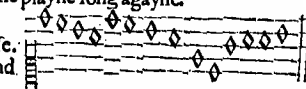
Phi. I cannot tell.

Ma. A womans reason to maintayne an oppinion, and then if she be asked why she doth so, will answere, because I doe so. In deed I haue seene the like committed by maister *Alfonso* a great musician, famous and admired for his works amongst the best: but his fault was onely in pricking, for breaking a note in deuision, not looking to the rest of the parts, made three fifts in the same order as you did. But yours came of ignorance, his of Iolirie, and I my selfe haue committed the like fault in my first workes of three parts, yet if any one should reason with me I weare not able to defend it: but (no shame to confesse,) my fault came by negligence. But if I had seene it before it came to the presse, it should not haue passed so, for I doe vtterly condemne it as being expressly against the principles of our art: but of this another time at more length.

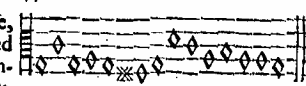
And as for the rest of your lesson, though the cords be true, yet I much mislike the forme, for falling down so in tenths so long to gether is odious, seeing you haue so much

L 3

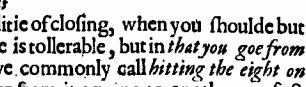
shift



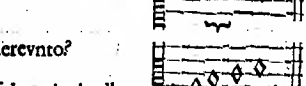
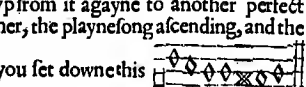
The scholars
second lesson
of Counter
poynt.



Faults in this
leson
What hitting
the eight on
the face is.



Consequence
of vnperfect
Fifts no more
to be vsed then
of perfect.



Alfonso in his
song *Sich io mi*
credo mai be-
ing the twenti-
eth song of his
second book of
Madrigals of
five voyces at
the very close
betweene *Canto*
& *Alto*

In the third
part

Standing with
the plainfong
condemned.
What formalit
tie is.

shift otherwife. Likewise in your penult and antepenult notes, you stande still with your descant, the plainfong standing still, which is a fault not to be suffered in so fewe as two partes, especiallie in eightes. But in descanting you must nor onelie seeke true cordes, but for malitie also: that is, to make your descant carrie some forme of relation to the plainfong, as thus for example.

Phi. You sing two plainfong notes for one in the descant, which I thought you might not haue done, except at a close.

Binding descant.

Ma. That is the best kinde of descant, so it bee not too much vsed in one song, and it is commonlie called binding descant, but to instruct you somewhat more in formalitie, the chiefest point in it is singing with a point or Fuge.

A Fuge.

Phi. What is a Fuge?

Ma. We call that a Fuge, when one part beginneth and the other singeth the same, for some number of notes (which the first did sing) as thus for example:

Phi. If I might play the *zouls* with you in this example, I might find much matter to cauillat.

Ma. I pray you let me heare what you can saie against any part of it, for I would be glad that you could not onely spee an oversight, but that you could make one much better.

Phi. First of all, you see the plainfong sing two whole notes, for which you sing nothing: secondlie you begin on a sixt.

Ma. You haue the eyes of a *lynx*, in spying faults in my lesson, and I praise God you may bee so circumspect in your owne: but one answer solue both these objections which you laie against me. And first for the rest, there can bee no point or Fuge taken without a rest, and in this place, it is vnpossible in counterpoint sooner to come in with the point in the eight: and as for the beginning vpon a sixt, the point likewise compelled me to do so, although I could haue made the descant begin it otherwife, as thus

No fuge can
be brought in
without a rest.
Beginning vpon
a sixt in a fuge
rollerable.

for auoiding of the sixt, alcting the leading part, but then woude not your point haue gone through to the ende, answering to euery note of the plainfong, for that the ninth note of force must be a fourth as you see. But if you would sing the descant part fiftene notes lower, then will it goe wel in the eight below the plainfong, and that note which aboue was a fourth, will fall to be a fift vnder the plainfong thus:

the point likewise doeth excuse all the rest of the faults which might be objected against me, except it be for false descant, that is, two perfect cordes of a kind together, or such like.

Phi. You haue giuen me a competent reason, and therefore I pray you shew me, in what and how many distances you may begin your point.

Distances where
vpon a fuge
may be begun.

Ma. In the vnison, fourth, sixt, and eight, but this you must marke by the waie, that

that when we speake of a Fuge or Canon, in the vnison, sixt, or eight: it is to bee vnderstood, from the first note of the leading part, as my lesson may be called two parts in one in the eighth, although I did begin vpon a sixt.

How those distances are reckoned.

Phi. Well then, seeing by your wordes I conceiue the formalitie of following a point with a plainfong, I will trie vpon the same plainfong what I can doe, for the maintenance of this Fuge. But now that I haue seene it, I thinke it impossible to finde anie other way then that which you already haue set downe on these notes.

Ma. Yes there is another waie if you can finde it out.

Phi. I shall neuer leaue breaking my braines till I finde it. And loe here is a waie which although it do not driue the point quite through as yours did, yet I thinke it formall.

Ma. You haue rightlie conceived the waie which I meant. But whie did you pricke it of so much compasse?

Phi. For auoiding the vnison in the beginning.

Ma. It is well, and verie hard and almost impossible to doe more for the bringing in of this point aboue the plainfong then you haue don. Wherefore I commend you, in that you haue studied so earnestlie for it, but can you doe it no otherwise?

Phi. No in truth, for while I studied to doe that I did, I thought I shoulde haue gone madde, with casting and deuising, so that I thinke it impossible to set anie other waie.

Ma. Take the descant of your own waie, which was in the eleuenth, or fourth aboue and sing it as you did begin (but in the fift belowe vnder the plainfong) and it will in a manner go through to the end, whereas yours did keepe report but for five notes.

Phi. This riseth fuen notes and the plainfong riseth but foure.

Ma. So did you in your example before, although you could perceiue it in mine, and not in your owne: but although it rise fuen notes, yet is it the point. For if it were in *Canon*, we might not rise one note higher, nor descende one note lower then the plainfong did: but in Fuges wee are not so straightlie bounde. But there is a worse fault in it which you haue not espied, which is, the rising from the fift to the eighth in the seuenth and eight notes, but the point excuseth it, although it be not allowed for anie of the best in two parts, but in mo parts it might be suffered.

Rising from
the fift to the
eighth disallow
ed in musicke.

Phi. I would not haue thought there had bin such varietie to be vsed vpon so few notes.

Ma. There be manie things which happen contrarie to mens expectation, therefore yet once againe, trie what you can do vpon this plainfong, though not with a point, yet with some formalitie or meaning in your waie.

Phi. You vfe me as those who ride the great horses: for hauing first ridden them in a small compasse of ground, they bring them out and ride them abroad at pleasure. But loe here is an example vpon the same

behold here bee all your owne notes in blacke pricking, the rest which be white, be mine: for though you close in y eight below, yet is the descant all one.

notes, *Ma.* This is well enough, although if I peruse mine own first lesson of Fuge, I shall find you a robber. For

Phi. In truth I did not willingly rob you, although by chance I fell into your cordes. *Ma.* Like it at the better. But I would counsel you, that you accustom not your selfe to put in pieces of other mens doings amongst your owne, for by that means the diuersitie of vaines wil appeare, and you be laughed to scorne of the skilful for your pains.

Phi. You saie true, and I will take heed of it hereafter. But I thinke my selfe now reasonable instructed in counterpoint. I praie you therefore go forward to some other matter. *Ma.* There remaineth some things in counterpoint which you must know before you go any further. The first is called short and long, when we make one note alone, & then two of the same kind bound together, and then another alone, as you see in this lesson.

Short and long



long and short. *Phi.* Nay by your leave, I will make one of euerie sort, and therefore I praie you proceed no further, till I haue made one of these.

Ma. If you thinke it worth the making do so, for if you can otherwise do any thing vpon a plainefong, this wil not bee hard for you, but to doe it twile or thrice vpon one plainefong in seuerall waies, wil bee somewhat harder, because that in these waies there is little shift.

Phi. Somewhat (said you) I had rather haue made twentie lessons of counterpoint, then haue made this one miserable waie, which notwithstanding is not to my contentment, but I praie you perseue it.

Ma. This is well done.

Phi. The rising to the twelfth or fifteenth I do mislike, in the seventh note, but except I should haue taken your descant, I had none other shift.

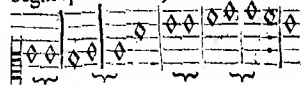
Long and short

Ma. Let it go. Long and short, is when we make two notes tied together, and then another of the same kind alone, contrarie to the other example before, thus.

Phi. Seing I made one of the other sort, I will trie if I can make one of this also.

Ma. You wil finde as little shift in this as in the other.

Phi. Here is a waie, but I was faine either to begin vpon the sixth, or else to haue taken your



beginning, for here I may not rest.

Ma. Necessitie hath no law, and therefore a small fault in this place: but let this suffice for counterpoint.

Phi. What followeth next to be spoken of?

Ma. The making of twoe or more notes for one of the plainfong, which as (as I tolde you before) is called *dupla*, and is, when a semibreue or note of the plainfong, wee make two minims. *Phi.* May you not now and then intermingle some crotchets.

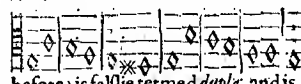
Ma. Yes as manie as you list, so you doe not make al crotchets.

Phi. Then I thinke it is no more *dupla*. *Ma.* You saie true, although it should seeme that this kind of *dupla* is detiued from the true *dupla*, and the common *quadrupla* out of this. But to talke of these proportions is in this place out of purpose: therefore we will leaue them and return to the matter we haue in hand.

Phi. I praie you then set me downe the generall rules of this kind of descant, that so soone as may be I may put them in practise.

Ma. The rules of your cordes, beginning, formalitie, and such like are the same which you had in counterpoint, yet by the waie, one caueat more I must giue you to be obserued

Descant commonlie called Dupla.



serued here, that is, that you take not a discord for the first part of your note, except it be in binding maner, but for the last part you may.

Phi. I praie you make me vnderstand that by an example.

Ma. Here brieflie you may see, that vpon these notes you may sing this.



A discord not to be taken for the first part of a note, except in binding wise

But in binding descant, you may take a discord for the first parte of the note, thus.

Phi. I will remember this, therefore I praie you set mee a lesson in this kinde of descant, whereby I may strue to imitate you with another of the same kinde.

Ma. Here is one, marke it: and then make one of your owne like it.



Phi. I perceiue by this, that it is an easie matter for one that is well scene in counterpoint to attain in short time to y knowledge of this kind.

Ma. It is so. But there be many things which at the first sight seem easie, which in practise are found harder then one would thinke. But this much I wil shew you, that he who hath this kind of descanting perfectlie, may with small trouble, quicklie become a good musician.

Phi. You would then conclude, that the more paines are to be taken in it. But heere is my waie, how do you like it?

Ma. Well for the first trial of your vnderstanding in this kind of descant. But let vs examine particularie euerie note, that you seeing the fautes, may auoide them hereafter.

Phi. I praie you doe so, & leaue nothinge vntouched which anie waie may bee obiected.

Ma. The first, second, and thirde notes of your lesson are tollerable, but your fourth note is not to be suffered, because that and the next note following are two eights.

Phi. The second part of the note is a *Discord*, and therefore it cannot be two eights seeing they are not both together.

Ma. Though they be not both together, yet is there no concord betwene them: & this you must marke, that a *Discord* comming betwene two eights, doth not lesse them to be two eights still. Likewise, if you set a discord betwene two fifths, it letteth them not to be two fifths still. Therefore if you will auoide the consequence of perfect cords of one kind, you must put betwixt them other concords, and not discords.

Phi. This is more then I would haue belieued, if another had told it me, but I praie you goe on with the rest of the faults,

M

Ma.

A discord comming betwene two perfect cords of one kinde, letteth not awaie the faulty consequence.

Ma. Your seventh and eighth notes have a fault, cofine germaine to that which the others had, rthough it be not the same.

Phi. I am fure you cannot faie that they be two eightes, for there is a tenth after the first of them.

Ma. Yet it is verie naught, to ascend or descend in that maner to the eight, for thofe foure crotchets bee but the breaking off a femibriefe in *G fol re ut*, which if it were fong whole, would make two eightes together ascending, or if he who fingeth the plainfong would breake it thus, (which is a thing in common vfe amongst the fin- gers, it would make five eightes together: and as it is, it oughr not to be vfed, especiallie, in two partes: for it is a groffe fault. Your ninth & tenth notes, are two eightes with the plainfong, for a minime rest set betwixt two eightes, keepeth them not from being two eightes, because as I faide before, there commeth no other concord betwixt them: but if it were a femibriefe rest, then were it rollerable in more partes, though not in two, for it is an vnartificiall kinde of defcating in the middle of a leffon, ro ler the plainfong fing alone, except it were for the bringing in or maintaining of a point precedent.

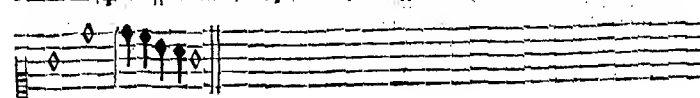
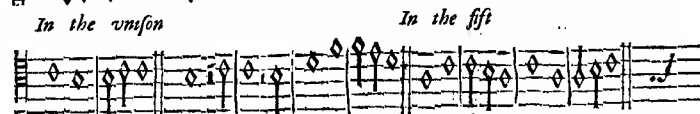
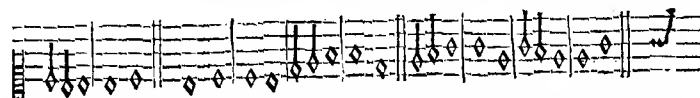
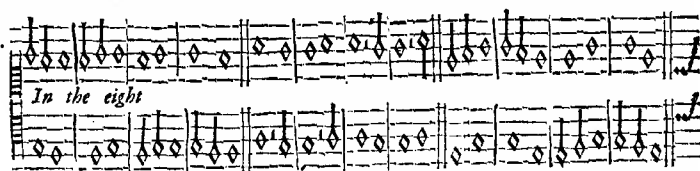
Phi. I praie you giue me fome examples of the bad manner of coming to eightes, fifts, or vnifons, that by them I may in time learne to finde out more: for without examples, I fhall manie times fall into one and the felfe fame error.

Ma. That is true: and therefore here be the groffest faults. Others by my instruction and your owne obseruations, you may learne at your leifure. And because they may hereafter ferue you when you come to praetise bafe defcant, I haue fet them downe first about the plainfong, and then vnder it.

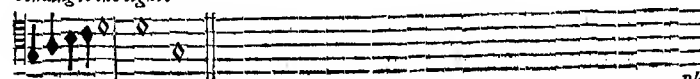
Ascending or
defcending to
the eight con-
demned.
Larlino infl.
mus. pars terza
cap. 48.

A minime rest
put betwixt
two perfect
crotches of one
kind, hindreth
not their fault-
tie conſequence

Examples for
allowances for-
bidden in mu-
ſicke.



ascending and def-
cending to the eight.



Phi

Phi. Theſe I will diligencie keepe in mind, but I pray you how might I haue auoided thoſe faultes which I haue committed in my leſſon?

Ma. Manie waies, and principallie by altering the note going before that, wherein the fault is committed.

Phi. Then I praie you ſet downe my leſſon corrected after your maner.

Ma. Here it is with your faultes amended, and that of yours which was good retained.

Phi. This is well: but I will make another, that all my faultes may come out at the firſte, and ſo I may haue the more time to mend them.

Ma. Doe ſo: for the rules and praetice ioined together, will make you both certaine and quicke in your fight.

Phi. Here is one, and as you did in the other, I pray you ſhew me the faults at length.

Ma. The beginning of your deſcant is good, the ſecond note is tollerable, but might haue been made better.

Phi. May I not touche a diſſorde, paſſing in order?

Ma. You may, and it is vnpoſſible to aſcende or deſcende in continuall deduction, without a diſcord, but the leſſe offence you giue in the diſcord the better it is, and the ſhorter while you ſtaie vpon the diſcord, the leſſe offence you giue. Therefore, if you had ſet a prick after the Minime, and made your two Crotchets, two Quauers, it had been better, as thus:

Your next note had the ſame fault, for that you ſtaied a vhole Minime in the fourth, which you ſee I haue mended: making the laſt minim of your third note a crotchet, and ſetting a prick after the firſt. Your fiſt, ſixt, and ſeuenth notes be wilde and vnformall, for that vnformall ſkipping is condemned in this kinde of ſinging, but if you had made it thus it had beene good and formall.

Phi. Wherein didde you miſlike my Cloſe, for I ſee you haue altered it alſo.

Ma. Becauſe you haue ſtaied in the note before it a vhole femibriefe together. For if your deſcant ſhould be ſtirring in any place, it ſhould bee in the note before the cloſe. As for this waie, if a Muſition ſhould ſee it, he would ſaie it hangeth too much in the cloſe. Alſo you haue riſen to the eight, which is all one, as if you had cloſed below, in the note from whence you ſad.

An obſeruation for paſſing notes.

Wild ſkipping condemned in deſcant.

Staying before the cloſe condemned.

Phi. I praie you before you go any further, to set me some waies of discordes passing, ascending and descending, and how they may be allowable, and how disallowable.

Ma. Although you might by the example which I shewed you before, conceiue the nature of a passing note: yet to satisfie your desire, I will set downe such as might occur vpon this plainfong, but in forme of a Fuge, that you may perceiue how it is allowable or disallowable in Fuge: And because we will haue the best last, I will shewe you twoe waies, which though others haue vsed them, yet are no waie tollerable: for it is vnpossible to take a discord worfe, then in them you may here see set downe, which I haue of

Bad taking of
discords in this
kind of descant



purpose sought out for you, that you may shun them and such like hereafter. Yet some, mote vpon their owne opinion than anie reason, haue not spared to praise them for excellent. But if they or any man else, can deuise to make them falser, then will I yeeld to them, and be content to be esteemed ignorant in my profession. But I praie you peruse them.

Phi. It may bee there is art in this which I cannot perceiue, but I thinke it goeth but vnpleasinglie to the eare, speciallie in the two notes next before the close.

Ma. I find no more art in it, then you perceiued pleasure to the eare. And I doubt not, if you your selfe should examine it, you would finde matter enough without a Tutor, to condemne it: as for the first, there are foure notes that might be easilie a mended with a pricke, altering some of their length, by the obseruation which I gaue you before. But as for the place which you haue already censured, if all the maisters and schollers in the world, should laie their heads together, it were impossible to make it worse. But if it had beene thus

The former
example bet-
tered.



it hadde bene tollerable, and you may see with what litle alteration it is made better, from the beginning to the end: not taking awaie any of the former notes, except that vnformall close, which no mans eares could haue indured: yet as I told you before, the best manner of closing is in *Cadence*.

Phi. In *Cadence* there is little shift or varietie, and therefore it shoulde seeme not so often to be vsed, for auoiding of tediousnesse.

Ma. I finde no better word to saie after a good praier, then *Amen*, nor no better close to set after a good peece of descant, then a *Cadence*: yet if you thinke you will not saie as most voices doe, you may vse your discretion, and saie So be it, for varietie. Here is also another waie, which for badnesse will giue place to none other.

Phi.



Other exam-
ples of discord
euill taken.

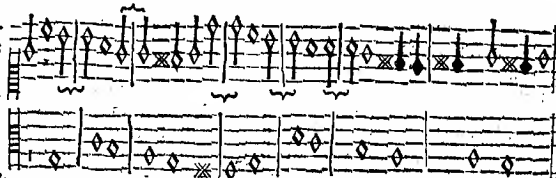
Phi. What? Will not the Fuge excuse this, seeing it singeth in a manner euery note of the plainfong?

Ma. No.

Phi. For what cause?

Ma. Because it both taketh such bad allowances as are not permitted, and likewise the point might haue beene better brought in thus.

But it were bet-
ter to leaue the
point and folow
none at all, then
for the pointes
sake, to make
such harsh vnplea-
sant musicke: for
musicke was deuised to content and not offend the eare.



Examples of
discords well
taken:
Wherin all the
allowances be
contained.



And as for the other two, as there is no means of euill taking of discords, which you haue not in them (and therefore because I thinke I haue some authoritie ouer you, I will haue you altogether ro abstaine fro the vse of them) so in these other twoe, there is no waie of well taking a discord, lacking, both for Fuge, and for binding descant, in that it is vn-

possible to take them trulie on this plainfong, otherwise then I haue set them downe for you, for in them be all the allowances: and besides, the first of them singeth euery note of the plainfong.

Phi. I thanke you hartlie for them, and I meane by the grace of God, to keepe them so in memorie, that whensoever I haue any vse of them I, may haue them readie.

Ma. Trie then to make another waie formall without a Fuge.

Phi. Here is one, although I be doubtfull how to thinke of it my selfe, and therefore I long to heare your opinion.



Ma.

Ma. My opinion is that the halfe of it is tollerable, the other halfe I mislike.

Phi. I suspected so much before, that the latter halfe would please you, though the first halfe did not.

Ma. You are deceived, for the first halfe liketh me better then the latter.

Phi. How can that be, seeing the latter keepeth point in some sort with the plain song,

Ma. But you fall as the plain song dooeth, still telling one tale with out varietie. But if you would maintaine a point, you must go to worke thus :



But withall you must take this caveat, that you take no note about one Minime. rest, or three vpon the greatest extensitie of your point in two partes (for that in long resting, the harmonie seemeth bate) and the odde rest giueth an vnspcakable grace to the point (as for an euen number of restes, few or none vie them in this kinde of descanting) but it is supposed, that when a man keepeth long silence, and then beginneth to speake, he will speake to the purpose. so in resting, you let the other goe before, that you may the better follow him at your ease and pleasure.

Phi. Here is a waie which I haue beaten out, wherein I haue done what I could to maintaine the point.

Ma. You haue maintained your point indeed, but after such a manner, as no bodie will commend; for the latter halfe of your lesson is the same that your first was, without

any alteration, sauing that to make it fill vpp the whole time of the plain song (which hath two notes more then were before) you haue set it downe in longer notes. But by casting awaie those two notes from the plain song, you may sing your first halfe twice after one manner, as in this example you may see.



And therefore though this waie bee true, yet would I haue you to abstain from the vse of it, because in so small boundes and short space it is odious to repeate one thing twice.

Phi. Well then, I will remember not to take the same

descant twice in one lesson, but when I made it, I did not looke into it so narrowlie: yet I thinke by these waies I doe well enough vnderstand the nature of this kind of descant, therefore proceed to that which you thinke most meet to be learned next.

Ma.

Ma. Before you proceed to any other thing, I would haue you make some more lessons in this kinde, that you may thereby be the more teadie in the practise of your precepts: for that this waie of maintaining a point or Fuge, commeth as much by vie as by rule.

Phi. I may at all times make waies enough, seeing I haue the order how to do them, and know the most faults which are to be shunned: therefore if you please, I praie proceed to some other matter, which you thinke most requisite.

Ma. Now seeing (as you saie) you vnderstand this kind of descant, and knowe how to follow or maintaine a point, it followeth to learne how to reuert it.

Phi. What doe you call the reuerting of a point?

Ma. The reuerting of a point (which also we terme a reuert) is, when a point is made rising or falling, and then turned to go the contrarie waie, as manie notes as it did y first.

Phi. That would be better vnderstood by an example then by wordes, and therefore I praie you giue me one.

Ma. Here is one, marke it well, and studie to imitate it:



Phi. This waie argueth maistrise, and in my opinion hee who can doe it at the first sight, needeth not to stand telling his cordes.

Ma. That is true indeed, but doe you see how the point is reuerted?

Phi. Yes verie well, for from your first note till the middle of your fift, your point is contained; and then in the middle of your fift note you reuert it, causing it ascende as manie notes as it descended before, and so descend where it ascended before.

Ma. You haue well perceiued the true making of this waie, but I praie make one of your owne, that your practise may stretch as farre as your speculation.

Phi. Lo here is one, How doe you like it?



Ma. I thinke it is fatal to you, to haue these wild points of vnformal skippings (which I pray you learne to leaue) otherwaies your first fiue notes be tollerable, in your fift note you begin your reuert well: but in your seuent h and eight notes, you fall from the thirteenth or sixt, to the eight or vnison, which was one of the faults I condemned, in your first lesson of Counterpoint: the rest of your descant is passable. But I must admonish you, that in making reuert, you choose such points as may be easilie driuen thorough to the ende, without wresting, changing of notes, or pointes in harsh cords, which can not be done perfectlie well, without great foresight of the notes which are to come after. Therefore I would wish you, before you set downe aie point, diligentlie to consider

Falling from the sixt to the eighth condemned.

Falling downe with the plain song disallowed

An od rest the most artificiall kind of bringing in a point.

One thinge twice sung in one lesson condemned.

sider your plainfong, to see what pointes will apdliest agree with the nature of it, for that vpon one ground or plainfong, innumerable waies may bee made, but manie better then other.

Phi. Then for a triall that I haue rightlie conceiued your meaning, I wil make another waie reuerted, that then we may go forward with other matters.

Ma. Do so, but take heed of forgetting your rules.

Phi. I am in a better opinion of the goodnesse of mine owne memorie, then to doe so. but I praie you peruse this waie, if there be in it anie sensible grosse fault, shew it me.



Ma. All this is sufferable, except your seuenth and eight notes, wherein you fal from *B fa b mi* to *F fa vt*, and so vnformallie to *B fa b mi* backe againe, thus:

which though it be better then that which I condemned in the Close of your first lesson of Counterpoint yet is it of the same nature and

naught, but you may in continuall deduction, ascend from *mi* to *fa* thus:

I know you will make the point your excuse, but (as I tolde you before) I would rather haue begun againe and taken a new point, then I would haue committed so grosse a fault: as for the rest of your lesson it is tollerable. Nowe I hope by the precepts which I haue alreadie giuen you, in your examples going before, you may conceiue the nature of treble descant, it followeth to shewe you how to make base descant.

Phi. What is Base descant?

Ma. It is that kinde of descanting, where your sight of taking and vsing your cordes must be vnder the plainfong.

Phi. What rules are to be obserued in base descant?

Ma. The same which were in treble descant, but you must take heed that your cordes deceiue you not, for that which about your plainfong was a third, will bee vnder your plainfong a sixth: and that which about your plainfong was a fourth, will bee vnder your plainfong a fifth: and which about was a fifth, will vnder the plainfong be a fourth: and lastlie, that which about your plainfong was a sixth, will vnder it be a third. And so likewise in your discords, that which about your plainfong was a second, will be vnder it a seuenth: and that which about the plainfong was a seuenth, will be vnder the plainfong a second.

Phi. But in descanting I was taught to reckon my cordes from the plainfong or ground.

Ma. That is true: but in base descant the base is the ground, although wee are bound to see it vpon the plainfong: for your plainfong is as it were your theme, and your descant (either base or treble) as it were your declamation, and either you may reckon your cordes from your base vpwardes, or from the plainfong downewardes, which you list. For as it is twentie miles by account from London to ware, so is it twenty from Ware to London.

Phi. I praie you set me an example of base descant

Ma. Here is one.

Phi.

Falling from
a fa b mi sharp
to F fa vt con-
demned.

Base descant.

A caveat for
the sight of
cordes vnder
the plainfong.



Phi. I thinke it shal be no hard matter for me to imitate this.

Ma. Set downe your waie, and then I wil tel you how wel you haue don it:

Phi. Here it is, and I thinke it shal need but little correction.

Ma. Conceit of their own sufficiency hath o-
uerthrowne many, who
otherwise would haue
proued excellent. There
fore in anie case, neuer
thinke so well of your
selfe but let other men praise you, if you bee praise worthie: then may you iustlie
take it to your selfe, so it bee done with moderation and without arrogancie.

Phi. I will: but wherein doe you condemne my waie?

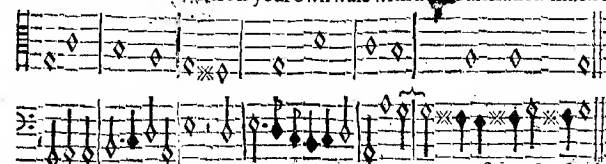
Ma. In those things wherein I did not thinke you should haue erred. For in the beginning of your fourth note, you take a discord for the first part, & not in binding wise: your other faults are not so grosse, and yet must they be told.

Phi. In what notes be they?

Ma. In the foure notes going before the close, for there your descant would haue beene more fitting, and by reason it hangs so much, I do not, nor cannot greatly commend it, although it be true in the cordes.

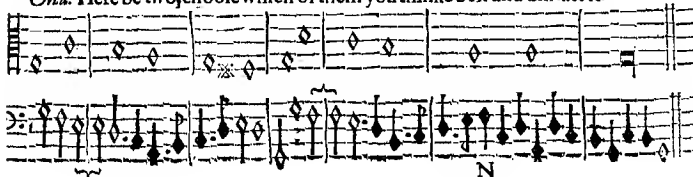
Phi. What? Is not that binding descant good?

Ma. That kind of binding with concords is not so good as those bindings which are mixt with discords: but here is your own waie with a little alteration much better.



Phi. This is the course of the world, that where we thinke our selues surest, there are we furthest off from our purpose. And I thought verilie; that if there could haue beene anie fault found in my waie, it should haue bin so final, that it should not haue bin worth the speaking of. But when we haue a little, we straight imagine that wee haue all, when God knows the least part of that which we know not, is more then al we know. Therefore I praie you yet set me another example, that considering it with your other, I may more cleerlie perceiue the artificiall composition of them both.

Ma. Here be two, choofe which of them you thinke best and imitate it.



A discord take
for the first
part of a note
not in binding
wise condemned

binding with
concords not
so good as that
with discords.

Phi. It is not for me to iudge or censure your workes, for I was far dashed in my laste waye (which I thought to exceeding good) that I dare neuer credite mine owne iudgement hereafter. But yet I praie you whie haue you left out the sharpe cliffe before your fixt note in the plain song of your second waie.

The care the
most iust iudge
of al musicks.

Ma. Although the descant be true (if the sharpe cliffe were there) yea and passable with manie, yet let your eare be iudge, how farre different the ayre of the descant (the plain song being flat) is from it selfe, when the plain song is sharpe. And therefore, because I thought it better flat then sharpe, I haue set it flat, But if anie man like the other waie better, let him vse his discretion.

Phi. It is not for me to disallow your opinion: but what rests for me to doe next?

Ma. By working we become workemen: therefore once again set down a waie of this kind of descant.

Phi. That was my intended purpose before, and therefore heere is one, and I praie you censure it without anie flatterie.



Ma. This is verie well, and now I see you begin to conceiue the nature of base descant: wherefore here is yet another waie, of which kind I would haue you make one.



Phi. This is a point reuerted, and (to be plaine) I despaire for euer doing the like:

Ma. Yet trie, and I doubt not but with labour you may overcome greater difficulties

Phi. Here is a waie, I praie you how like you it?

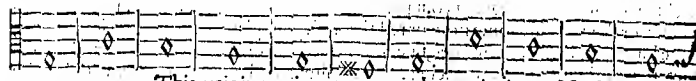


Ma.

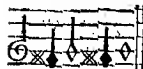
Ma. I perceiue by this waie, that if you will bee carefull and practise, censuring your owne dooings with iudgement, you neede few more instructions for these waies: therefore my counsell is, that when you haue made any thinge, you peruse it, and correct it the second and third time before you leaue it. But now seeing you knowe the rules of fingering one part aboue or vnder the plain song: it followeth, to shew you how to make more partes. But before we come to that, I must shew you those things which of olde were taught, before they can sing two partes: and it shall be enough to set you a waie of euerie one of them, that you may see the maner of making of them, for the allowances and descanting be the same which were before: so that he who can doe that which you haue already done, may easily do them all. The first is called crotchet, minime, and crotchet, crotchet, minime and crotchet, because the notes was disposed so, as you may see in this example,



Crotchet, minime and crotchet.



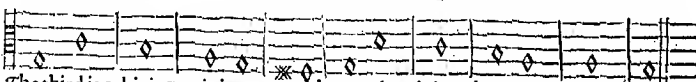
This waie in euerie note commeth euen in time of stroke.



The second is called Minime and Crotchet, because ther comie a minime & a crotchet successiuelie through to the end, this after two notes commeth euen in the stroke, and in the third likewise, and so in course againe to the end, as here you may see.



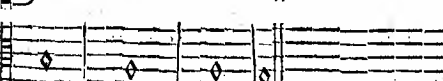
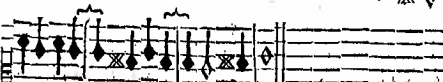
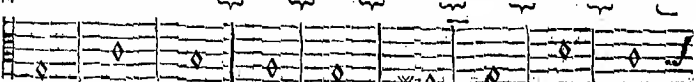
Minime, crotchet & minime.



The third is a driuing waie in two crotchets and a minime, but odde by a rest, so that it neuer commeth euen till the close, thus.



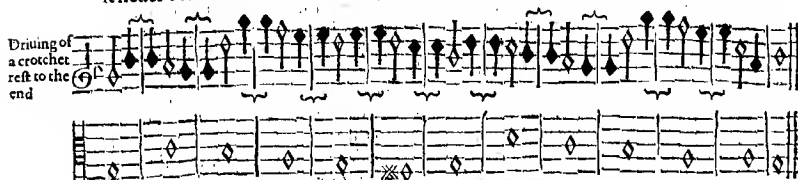
Two crotchets and a minime.



N^o

The

The fourth waie driueth a crotchet rest throughout a whole lesson all of minims, so that it neuer commeth euen till the end, thus.



And in these waies you may make infinite varietie, altering some note, or driving it thorough others, or by some rest driven, or making your plainfong figuration.

Figuration.

Phi. What is Figuration?

Ma. When you sing one note of the plainfong long, & another short, and yet both prickt in one forme. Or making your plainfong as your descant notes, and so making vpon it, or then driving some note or rest through your plainfong, making it two long, three long, &c. Or three minims, five minims, or so forth, two minims and a crotchet, three minims and a crotchet, five minims and a crotchet, &c. with infinite more, as mens inuentions shall best like: for, as so manie men so manie mindes, so their inuentions wil be diuers, and diuerlie inclined. The fift waie is called *Tripla*, when for one note of the plainfong, they make three blacke minims thus.

Tripla in the minime.



though (as I tolde you before) this be not the true tripla, yet haue I set it down vnto you in this place, that you might know not onlie that which is right, but also that which others esteemed right. And therefore likewise haue I set downe the proportions following, not according as it ought to bee in reason, but to content wranglers, who I know will at euerie little ouersight, take occasion to backbite, and detract from that which they cannot disprove. I know they will excuse themselves with that new inuention of *Tripla* to the semibreue, and tripla to the minime, and that that kinde of *trippla* which is *trippla* to the minime, must be prickt in minims, and the other in semibreues. But in that inuention they ouerthoote themselves, seeing it is grounded vpon custome, & not vpon reason. They wil reple and saie, the *Italians* haue vsed it: that I graunt, but not in that order as we doe: For when they marke tripla of three minims for a stroke, they doe most vsuallie set these numbers before it: which is the true marking of *Sesqui altera*, and these three minims are true *sesqui altera* it selfe. But you shall neuer find in any of their workes a minime set downe for the time of a blacke semibreue and a Crotchet, or three blacke minims, which all our Composers both for voices and instruments doe most commonlie vse. It is true that *accorde* in the second book & 38. chapter of practise of musicke, doth allow a minime for a stroke in the more prolation, and proo-

prooueth it out of *Palestina*, but that is not when the song is marked with proportionate numbers: but when all the partes haue the lesse prolation, and one onelie part hath the more, in which case the part so marked, containeth *Augmentation* as I saide before: and so is euerie minime of the more prolation worth a semibreue of the lesse. But let euerie one vse his discretion, it is enough for me to let you see that I haue saide nothing without reason, and that it hath bene no small toile for me to seeke out the authorities of so manie famous and excellent men, for the confirmation of that, which some will thinke scarce worth the making mention of. *Quadrupla* and *Quintupla*, they denominated after the number of blacke minims set for a note of the plainfong, as in these examples you may see.

In the first part



And so forth *sextupla*, *septupla*, and infinite more which it will bee superfluous to sette downe in this place. But if you thinke you would consider of them also, you may find them in my *Christes Crosse* set downe before, *sesqui altera* and *sesquitercia*, they denominated after the number of blacke semibreues set for one note of the plainfong, as in these two following.

Here

Sesquialtra



Inductions & what they be.

Here they set downe certaine obseruations, which they termed *Inductions*, as here you see in the first two barres *Sesqui altra* perfect: that they called the induction to nine, to two, which is *Quadrupla Sesquialtra*. In the third barre you haue broken *Sesquialtra*, & the rest to the end is *Quadrupla sesquialtra*, or as they termed it, nine to two, and euerie proportion whole, is called the Induction to that which it maketh being broken. As tripla being broken in the more prolation, will make *Nonupla*, & so is tripla the Induction to *nonupla*: Or in the lesse prolation will make *sexupla*, and so is the Induction to *sexupla*: but let this suffice. It foloweth to shew you *Sesquitercia*, whereof here is an example.

Sesquitercia



There be manie other proportions (where of you haue examples in my Christi's crosse before) which here be not set downe, and manie you may see elsewhere. Also you your selfe may deuise infinite more, which may be both artificiall and delightfull, and therefore I will leaue to speake anie more of them at this time, for there be manie other things which men haue deuised vpon these waies, which if one would particularlie deduce, he might write all his life time and neuer make an end, as *Iohn Spasaro of Bologna* did, who wrote a whole great booke, containing nothing else but the manner of singing *Sesquialtra* proportion. But to returne to our interrupted purpose, of making more partes then one vpon a plainfong. Take anie of the waies of base descant which you made, and make another part, which may serue for a treble to it about the plainfong, being true to both.

Two parts vpon a plainfong.

Phi. Yours be better & more formall then mine, & therefore I will take one of yours
Ma. If you list do so.

Phi. Here is a waie which I thinke is true.



Ma.

Ma. This is much, and so much as one shall hardlie find anie other waie to bee sung in this maner vpon this ground: for I can see but one other waie besides that, which is this,



but I did not meane that you should haue made your treble in counterpoint, but in descant maner, as your base descant was, thus.



Phi. I did not conceiue your meaning, till now, that you haue explained it by an example: and therefore I will see what I can doe to counterfait it, although in my opinion it be hard to make.

Ma. It is no hard matter, for you are not tied when your base fingeth a semibreue or anie other note to sing one of the same length, but you may breake your notes at your pleasure and sing what you list, so it be in true cordes to the other two partes: but especiallie fiftes and thirds intermingled with sixes, which of all other bee the sweetest and most fir for three partes. For in foure or five partes you must haue more scope, because there be more partes to be supplied, And therefore the eight must of force be the oftner vsed.

Phi. Well then here is a waie, correct it, and shew me the faults I praie you.



Ma.

Hanging in the
close condem-
ned.
Manie perfect
words together
condemned.

Ma. This is well. But whie did you stand so long before the close?

Phi. Because I sawe none other waie to come to it.

Ma. Yes there is shift enough: but whie did you stand still with your last note also? seeing there was no necessitie in that. For it had bene much better to haue come down and closed in the third, for that it is tedious to close with so manie perfect cordes togither, and not so good in the ayre. But here is another example (which I praie you mark



and confer with my last going before) whereby you may learne to haue some meaning in your parts to make them answer in Fuge. For if you examine wel mine other going before, you shall see how the beginning of the treble leadeth the base, and howe in the third note the base leadeth the treble in the fourth note, and how the beginning of the ninth note of the base, leadeth the treble in the same note and next following.

Phi. I perceiue all that, and now will I examine this which you haue set downe. In your treble you followe the Fuge of the plainfong. But I praie you what reason moued you to take a discord for the first part of your fourth note (which is the seconde of the treble) and then to take a sharpe for the latter halfe, your note being flat.

In what maner
a sharpe for a
flat is allowable
in the fitt.

Ma. As for the discord it is taken in binding manner, and as for the sharpe in the base for the flat in the treble, the base being a *Cadence*, the nature thereof requireth a sharpe, and yet let your eares (or whose soener else) be iudge, sing it and you will like the sharpe much better then the flat in my opinion. Yet this youe must marke by the waie, that though this be good in halfe a note as here you see, yet is it intollerable in whole semi-briefes.

Phi. This obseruation is necessarie to be knowne, but as for the rest of your lesson, I see how one part leadeth after another: therefore I will set downe a waie which I praie you censure.

Ma. I doe not vse when I finde anie fautes in your lessons to leaue them vntold, and therefore that protestation is needlesse.

Phi. Then here it is, peruse it.



Ma.

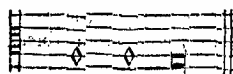
Ma. In this lesson in the vetie beginning, I greatlie mislike that rising from the fourth to the fift, between the plainfong and the treble: although they bee both true to the base, yet you must haue a regard that the partes be formall betwixt themselves as well as to the base. Next, your standing in one place two vvhole semibriefes together, that is, in the latter ende of the thirde note, all the fourth, and halfe of the fift. Thirdly, your causing the treble strike a sharpe eight to the base, which is a fault much offending the eare, though not so much in sight. Therefore hereafter take heed of euer touching a sharpe eight, except it be naturallie in *E la mi*, or *B fa b mi* (for these sharpes in *F fa ut*, *C sol fa ut*, and such like bee wrested out of their properties, although they bee true and may be suffered, yet woulde I wishe you to shunne them as much as you may, for that it is not altogether so pleasing in the eare, as that which commeth in his owne nature) or at a close betwixt two middle partes, and fildome so. Fourthlie, your going from *F fa ut* to *B fa b mi*, in the eighth note, in which fault, you haue bene nowe thirte taken. Lastly, your old fault, standing so long before the close: all these be grosse faults: but here is your owne waie altered in those places which I told you did mislike me, and which you your selfe might haue made much better, if you had bene attentue to your matter in hand. But such is the nature of you schollers, that so you do much, you care not how it bee done, though it be better to make one point well, then twentie naughty ones, needing correction almost in euerie place.

Going vp from
the fourth to
the fift both
partes ascending
condemned.

Long standing
in a place con-
demned.

A sharpe eight
disallowed.

Going from
F fa ut sharp to
a fa b mi sharpe
disallowed.



Phi. You blamed my beginning, yet haue you altered it nothing, sauing that you haue set it eight notes higher then it was before.

Ma. I haue indeede referred your beginning, to leite you see, that by altering but halfe a note in the plainfong, it might haue bene made true as I haue sette it downe.

Phi. What? may you alter the plainfong so at your pleasure?

Ma. You may breake the plaine song at your pleasure (as you shall know heereafter) but in this place I altered that note, because I would not dissolue your point which was good with the base.

Better to breake
the plainfong
then dissolue
a point.

Phi.

Phi. But vpon what considerations, and in what order may you break the plainfong?
Ma. It would be out of purpose to dispute that matter in this place, but you shall know it afterward at full, when I shall set you downe a rule of breaking any plainfong whatsoeuer.

Phi. I will then cease at this time to be more inquisitiue thereof: but I will see if I can make another waie which may content you, seeing my last proued so bad: but now I see it I think it vnpossible to find another waie vpon this base answering in the Fuge.
Ma. No? Here is one, wherein you haue the point reuerted: but in the ende of the



twelfth note I haue set downe a kind of closing (because of your selfe you coulde not haue discerned it) from which I would haue you altogether abstaine, for it is an vnpleasant harsh musicke: and though it hath much pleased diuers of our descanters in times past, and beene receiued as currant amongst others of later time: yet hath it euer beene condemned of the most skilfull here in England, and scoffed at amongst strangers. For as they saie, there can be nothing faller (and their opinion seemeth to me to be grounded vpon good reason) how euer it contenteth others. It followeth now to speake of two partes in one.

Phi. What doe you terme two partes in one?

Definition of
two partes in
one.

Ma. It is when two parts are so made, as one singeth euerie note and rest in the same length and order which the leading part did sing before. But because I promised you to set downe a vvaie of breaking the plainfong, before I come to speake of two partes in one, I will giue you an example out of the works of *M. Persley* (vvherewith wee vvill content our selues at this present, because it had beene a thinge verie tedious, to haue set dovyne so manie examples of this matter, as are euerie vvhere to be founde in the vvorkes of *M. Redford*, *M. Tallis*, *Preston*, *Hodges*, *Thorne*, *Selbie*, and diuers others: vvhere you shal find such varietie of breaking of plainfongs, as one not verie well skilled in musicke, should scant descerne anie plainfong at all) vvhereby you may learn to break any plainfong whatsoeuer.

Phi. What generall rules haue you for that?

Ma. One rule, vvich is euer to keepe the substance of the note of the plainfong.

Phi. What doe you call keeping the substance of a note?

Ma. When in breaking it, you sing either your first or last note in the same key wherein it standeth, or in his eight.

Phi. I praie you explaine that by an example.

Ma. Here be three plainfong notes which you may breake thus:

thus or thus and infinite more waies which you may deuise to fit your Canon, for these I haue onlie set down to shew you what the keeping the substance of your notes is.

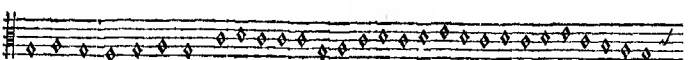
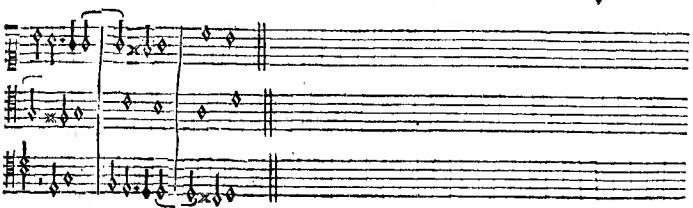
Ph

Phi. I vnderstand your meaning, and therefore I praie you set downe that example which you promised.

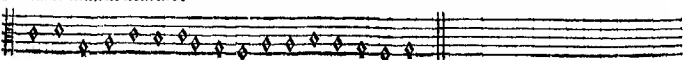
Ma. Here it is set downe in partition, because you should the more easilie perceiue the conuicence of the parts.



The plainfong
of the Hymne
Saluator mundi,
broken in
diuision, and
brought in a
Canon of
three parts in
one, by Osbert
Parley.



Saluator mundi domine.



O 2

I

Great mistle
lies vpon a
plainfong not
the sweetest
musicke.

I haue likewise set downe the plainfong, that you may perceiue the breaking of euerie note, and not that you should sing it for a part with the rest: for the rest are made out of it and not vpon it. And as concerning the descanting, although I cannot commend it for the best in the musicke, yet is it praiseworthy, and though in some places it be harsh to the eare, yet is it more tollerable in this waie, then in two partes in one vpon a plainfong, because that vpon a plainfong there is more shift then in this kind.

Phi. I perceiue that this example will serue me to more purpose hereafter, if I shall come to trie maisteries, then at this time to learne descant. Therefore I will passe it, & praeie you to go forward with your begun purpose of twoe partes in one, the definition whereof I haue had before.

Ma. Then it followeth to declare the kindes thereof, which wee distinguish no other waies, then by the distance of the first note of the following part, from the first of the leading which if it be a fourth, the fong or *Canon* is called two partes in one in the fourth if a Fifth, in the fifth, and so fourth in other distances. But if the *Canon* bee in the eight, of these, as in the tenth, twelfth, or so, then commonlie is the plainfong in the middle betwixt the leading and following part: yet is not that rule so generall, but that you may set the plainfong either aboue or below at your pleasure. And because he who can perfectlie make two partes vpon a plainfong, may the more easie binde himselfe to a rule when he list, I will onlie set you downe an example of the most vsual waies that you may by your selfe put them in practise.

Phi. What? be there no rules to be obetued in the making of two partes in one vpon a plainfong?

Ma. No verelie, in that the forme of making the *Canons* is so manie and diuers waies altered, that no generall rule may be gathered: yet in the making of two partes in one in the fourth, if you would haue your following part in the waie of counterpoint to follow within one note after the other, you must not ascend two, nor descend three. But if you descend two, and ascend three, it will be well: as in this example (which because you should the better conceiue, I haue set downe both plaine and deuided) you may see.

A note for two
parts in one in
the fourth.

This waie, some
terme a Fuge in epi-
diatesaron, that is in
the fourth aboue.
But if the leading
part were highest,
then would they call
it in hypodiatesaron,
which is the fourth
beneath: And so
likewise in the other
distances, diapente
which is the fifth: &
diapason which is the
eighth.

Thus plaine.

Two partes in one in the fourth

Thus deuided.

Two partes in one in the fourth.

And by the contrarie in two partes in one in the fifth, you may go as manie downe together as you will, but not vp and generallie or most commonlie that which was true in two partes in one in the fourth, the contrarie will bee true in two partes in one in the fifth, an example whereof you haue in this *Canon* following: wherein also I haue broken the plainfong of purpose, and caused it to answer in Fuge as a third part to the others: so that you may at your pleasure, sing it broken or whole, for both the waies.

Thus plaine.

two partes in one in the fifth.

*Fuge in epidia
pente.*

Thus deuided.

two partes in one in the fifth.

Phi. I praeie you (if I may be so bold as to interrupt your purpose) that you will let me trie what I could doe to make two partes in one in the fifth in counterpoint.

Ma. I am contented, for by making of that, you shall prepare the waie for your selfe to the better making of the rest.

Phi. Here is then a waie, I praeie peruse it, but I feare me you will condemne it because I haue caused the treble part to lead, which in your example is contrarie.

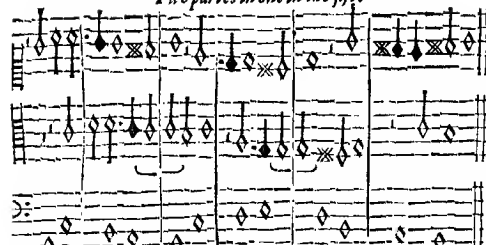
Ma. It is not materiall
which parte leade, except
you were ioynd to the
contrarie, and seeing you
haue done this so wel plain,
let me see how you can de-
uide it.

Phi. Thus, and I praeie
you peruse it, that I may
heare your opinion of it.

Ma.

The second part.

Two partes in one in the fifth.



Ma. This is wel broken, and now I will giue you some other examples in the fifth, wherein you haue your plainfong changed from parte to part, firste in the treble, next in the tenor, lastlie in the base.

Phi. I praie you yet giue mee leaue to interrupt

your purpose, that seeing I haue made a waie in the fifth, I may make one in the fourth also, and then I will interrupt your speech no more.

Ma. Do so if your mind serue you.

Phi. Here it is in descant waie without counterpoint, for I thought it too much trouble, first to make it plaine and then breake it.

Two partes in one in the fourth.

Ma. This waie is so well, as I perceiue no sensible fault in it.

Phi. I am the better contented, and therefore (if you please) you may proceede to those waies which you would haue set downe before,

Ma. Here they be. As for the other waies, because they be done by plaine sight without rule, I will let them downe without speaking anie more of them. onelie this by the waie you must note: that if your Canon be in the fourth, and the lower part lead, if you sing the leading part an eight higher, your Canon will be in *Hypodiapente*, which is the fifth below, and by the contrarie, if your Canon be in the fifth, the lower part leading, if you sing the leading part an eight higher, your Canon will be in *hypodiatessaron*, or in the fourth below.

Two partes in one in the fifth, the plainfong in the treble:



Another

The second part.

Another example in the fifth the plainfong in the midst.



Another example of two partes in one in the fifth, the plainfong in the base.



Two partes in one in the sixth.

This waie in the sixth (if you sing y lower part eight notes higher, and the higher parte eight notes lower) will bee in the third or tenth, & by the contrarie if the Canon bee in the tenth if you sing the lower part eight notes higher, and the higher part eight notes lower, then will your Canon be in the sixth, either aboue or below, according as the leading part shal be.

Two partes in one in the seventh.



The second part.

If your Canon bee in the feuenth the lower part being fung an eight higher, and the higher part an eight lower, it will be in the ninth, and by the contrarie if the Canon bee in the ninth, the loover part fung eight notes higher, and the higher parte eight notes lower, will make it in the feuenth.

Two parts in one in the eighth.



The plainfong in the third bar I haue broken to shun a little harshnesse in the defcant, if anie man like it better whole, he may sing it as it was in the Canon before, for though it bee somewhat harsh, yet is it sufferable.

Two partes in one in the ninth.



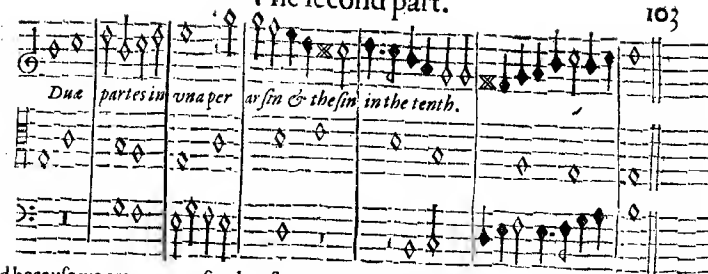
Two partes in one in the tenth.



Here is also another waie in the tenth, which the maisters call *per arsin & thesin*, that is by rising and falling: for when the higher part ascendeth, the lower part descendeth, and when the loover part ascendeth, the higher parte descendeth, and though I haue here set it downe in the tenth, yet may it be made in anie other distance you please.

Dua

The second part.



And because we are come to speake of two parts in one vpon a plainfong, *per arsin & thesin*, I thought good to set downe a waie made by M. Bird, which for difficultie in the composition is not inferior to anie which I haue seene: for it is both made *per arsin & thesin*, and likewise the point or Fuge is reuerted, note for note: which thing, how hard it is to performe vpon a plainfong, none can perfectly know, but hee who hath or shal go about to doe the like. And to speake vprightlie, I take the plainfong to bee made with the defcant, for the more easie effecting of his purpose. But in my opinion, who soeuer shal go about to make such another, vpon anie common knowne plainfong or hymne, shal find more difficultie then he looked for. And although hee shoulde affaie twentie feueral hymnes or plainfonges for finding of one to his purpose, I doubt if hee shoulde any waie goe beyond the excellencie of the composition of this, and therefore I haue set it downe in partition.

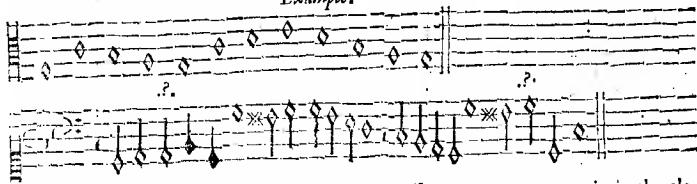


The second part.



And thus much for *Canons* of two partes in one, which though I haue set downe at length in two seuerall parts, yet are they most commonlie prickt both in one, and here in *England* for the most part without anie sign at al, where and when to begin the following parte: which vsie manie times caused diuers good Musicians sitte a vvhole daie, to find out the following part of a *Canon*: which being founde (it might bee) was scant worth the hearing. But the French men and *Italians*, haue vsed a waie that thogh there were foure or fife partes in one, yet might it be perceiued and sung at the first, and the manner thereof is this. Of how manie parts the *Canon* is, so manie Cliefes do they set at the beginning of the verse, stil causing that which standeth neereft vnto the musick, serue for the leading part, the next towards the left hand, for the next following parte, and so consequentie to the last. But if betweene anie tvyo Cliefes you finde rests, those belong to that part, which the cliefe standing next vnto them on the left side signifieth.

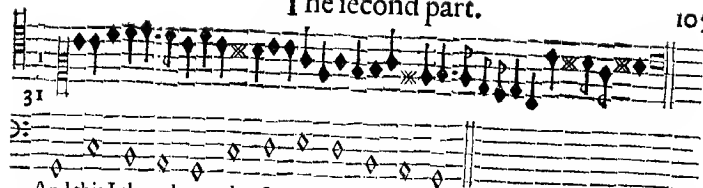
Example.



Here be two parts in one in the *Diapason cum diatessaron*, or as we teame it, in the eleuenth above, where you see first a *C sol fa ut* Cliefe standing on the lowest rule, and after it three minime rests. Then standeth the *F fa ut* cliefe on the fourth rule from below, and because that standeth neereft to the notes, the base (which that cliefe representeth) must begin, resting a minime rest after the plain song, and the treble three minime rests. And leat you should misse in reckoning your pauses or rests, the note whereupon the following part must begin, is marked with this signe .P. It is true that one of those tvyo, the cliefe or the rests is superfluous, but the order of setting more cliefes then one to one verse, being but of late deuised, was not vsed when the signe was most common, but in stead of them, ouer or vnder the song was written, in what distance the following parte was from the leading, and most commonlie in this manner, *Canon in * or * Superiore, or inferiore*. But to shun the labour of vriting those words, the cliefes and rests haue byn deuised, shewing the same thinge. And to the intent you may the better conceiue it, here is another example wherein the treble beginneth, and the meane followeth within a semibreue after in the *Hypodiapente* or fift below.

A compendious way of pricking of canons.

The second part.



And this I thought good to shewe you, not for anie curiositie which is in it, but for the easinesse and commoditie which it hath, because it is better then to prick so as to make one sit fife or sixe houres beating his braines, to finde out the following part. But such hath bene our manner in manie other thinges heretofore, to doe things blindlie, and to trouble the wirtes of practicioners: whereas by the contrarie, straungers haue put all their care how to make things plaine and easilie vnderstood, but of this inough. There is also a manner of composition vsed amongst the *Italians*, which they call *Contrapunto doppio*, or double descant, and though it be no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meetest to be handled in this place, and it is no other thing, but a certaine kind of composition, which beeing sung after diuers sortes, by changing the partes, maketh diuers manners of harmonie: and is founde to be of two sortes. The first is, when the principall (that is the thing as it is first made) and the replie (that is it which the principall hauing the partes changed dooth make) are sung, changing the partes in such manner, as the highest part may be made the lowest, and the lowest parte the highest, without anie change of morion: that is, if they went vpward at the first, they goe also vpward when they are changed: and if they went downward at the first, they goe likewise downward being changed. And this is likewise of two sortes: for if they haue the same motions being changed, they either keepe the same names of the notes which were before, or alter them: if they keepe the same names, the replie singeth the high part of the principall a fift lower, and the lower part an eighth higher: and if it alter the names of the notes, the higher part of the principal is sung in the replie a tenth lower, and the lower part an eighth higher.

Double descant.

Division of double descant.

The second kinde of double descant, is when the partes changed, the higher in the lower, go by contrarie motions: that is, if they both ascende before, beeing chaunged they descend: or if they descend before, they ascend being changed. Therefore, when we compose in the first maner, which keepeth the same motions and the same names, we may not put in the principall a fift, because in the replie it will make a discord: nor may we put the partes of the song so farre asunder, as to passe a twelfe. Nor may we either cause the higher part come vnder the lower, nor the lower about the higher, because both those notes which passe the twelfth, and also those which make the lower part come about the higher in the replie, will make discords. Wee may not also put in the principall a *Cadence*, wherein the seuenth is taken, because that in the replie it will not doe wel. We may verie well vse the *Cadence* wherein the second or fourth is taken, because in the replie they will cause verie good effectes. Wee must not also put in the principall a flat tenth, after which followeth an eight, or a twelfth (a flatte tenth is when the highest note of the tenth is flat, as from *D sol re*, to *F fa ut* in alte flatte, or from *Gamm ut*, to *B fa b mi* flat) nor a flat third before an vnison, or a fift when the parts go by contrarie motions: because if they be so put in the principall, there will follow *Tritouns* or false fourth in the replie. Note also, that euerie twelfth in the principal, will be in the replie an vnison. And euerie fift an eight, and al these rules must be exactlie kept in the principal, else wil not the replie be without faults. Note also, that if you wil close with a *Cadence*, you must of necessitie end either your principal or replie, in the fift or twelf, which also happeneth in the *Cadences*, in what place soeuer of the song they be, and betweene the parts wil be heard the relation of a *Tritouns* or false fourth, but that will be a small matter, if the rest of the composition be dulie ordered, as you may perceiue in this example.

Rules to be observed in composition of the first sort of double descant.

The second part.

The higher part of the principall.

The lower part of the principall.

Now change the higher part, making it lower by a fifth, and the lower part higher by an eight, and so shall you haue the replie thus:

The higher part of the replie.

The lower part of the replie.

The second part.

And this is called double defcant in the twelfth: but if we would compose in the second kind (that is in it, which in the replie keepeth the same motions but not y^e same names which were in the principall) we must not put in anie case two cordes of one kinde together in the principall: as two thirds, or two fixes, and such like, although the one be great or (harpe, and the other small or flat: nor may we put *Cadences* without a discord. The fixt likewise in this kinde may be vied if (as I said before) you put not two of them together also if you list, the partes may one goe thorough another that is, the lower may goe about the higher, and the higher vnder the lower, but with this caueat, that when they be so mingled, you make them no further distant then a third, because that when they remaine in their owne boundes, they may be distant a twelfth one from another. Indeed we might goe further asunder, but though we did make them so farre distant, yet might we not in anie case put a thirteenth, for it will bee false in the replie: therefore it is best not to passe the twelfth, and to keepe the rules which I haue giuen, & likewise to caule the mulicke (so farre as possible we may) proceed by degrees, & shun that motion of leaping (because that leaping of the fourth and the fifth, may in some places of the replie, ingender a difcommoditie) which obseruations being exactlie kepte, will caule our defcant go well and formable, in this manner.

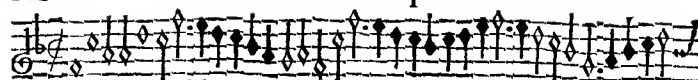
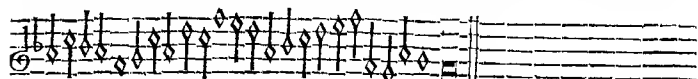
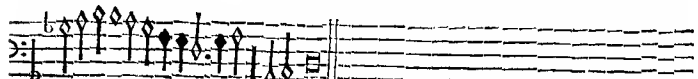
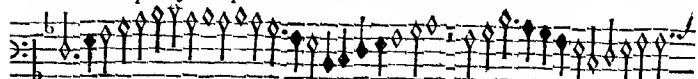
Caueats for compositions in the second sort of the first kind of double defcant.

The higher part of the principall, of the second sort of the first kind of double defcant.

The lower part of the principall of the second sort of the first kind of double defcant.

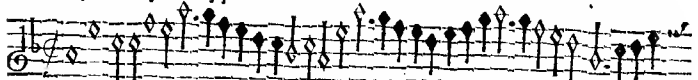
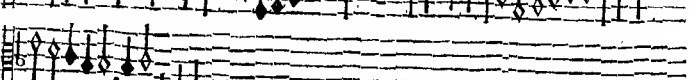
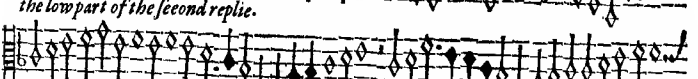
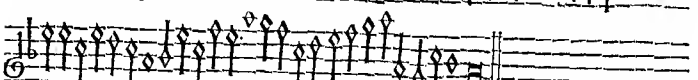
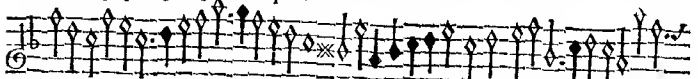
And changing the parts, that is, setting the treble lower by a tenth, and the lower part higher by an eight, we shall haue the replie thus.

The

*The higher part of the replie.**the lower part of the replie.*

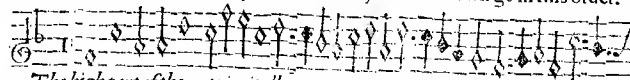
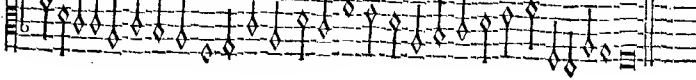
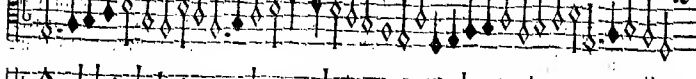
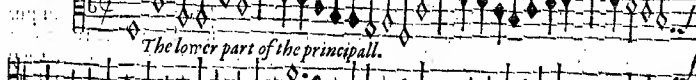
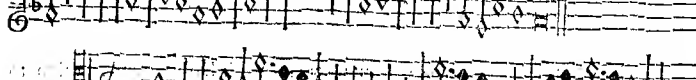
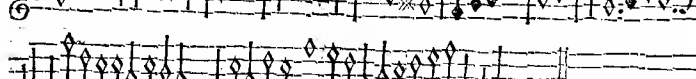
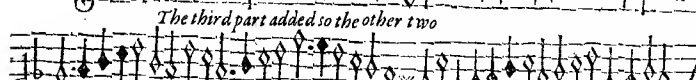
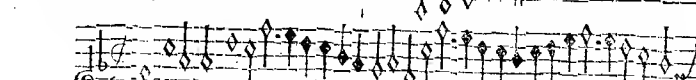
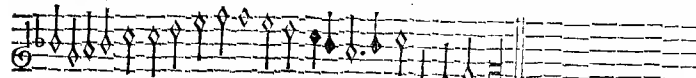
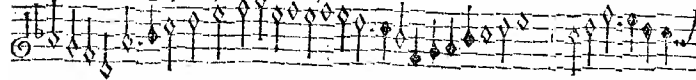
And this is called double descant in the tenth.

You may also make the treble parte of the principall an eight lower, and the base a tenth higher, which will doe verie well, because the nature of the tune wil so bee better obserued, as here you may perceiue.

*the high part of the second replie.*

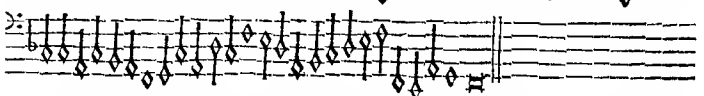
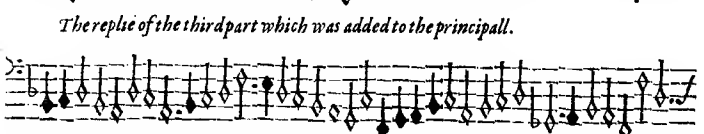
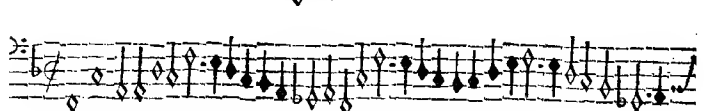
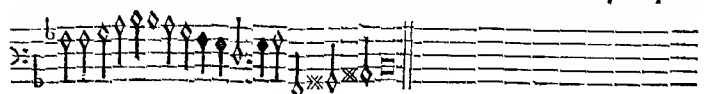
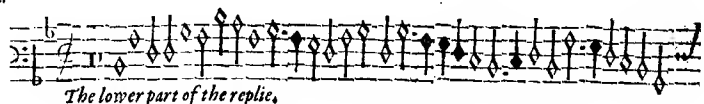
Also these compositions might be sing of three voices if you sing a part a tenth above the lowe part of the principall, and in the reply a seventh vnder the high part. It is true that the descant will not be so pure as it ought to be, & though it will be true from false descant, yet will there bee vnisons & other allowances which in other musicke would scarce be sufferable. But because it is somewhat hard to compose in this kind, & to haue it come well in the replye, I will set you downe the principall rules how to do it leauing the lesse necessarie obseruations to your own studie. You must not then in any case put a third or a tenth after an eighth when the parts of the song descend rogether: & when the parts ascend you must not put a sixth after a fifth, nor a tenth after a twelfth, especially when the high part doth not proceed by degrees, which motion is a little more tollerable then that which is made by leaping. Likewise you must not goe from an eight to a flat tenth, except when the high part moueth by a whole note, and the lower part by a halfe note (nor yet from a third or fifth to a flat tenth by contrary motions. Also you shal not make the treble part go from a fifth to a sharpe third the basse standing still, nor the basse to go from a fifth to a flat third, or from a twelfth to a flat tenth the treble standing still, because the replie wil therby go against the rule. In this kind of descant euery tenth of the principall will be in the replie an eight, & euery third of the principall in the replie will be a fifteenth: but the composer must make both the principall & the replie together & so he shal commit the fewest errors, by which means your descant wil go in this order.

Rules for sing-
ing a third part
to other two in
double descant.

*The high part of the principall.*

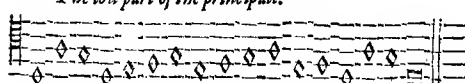
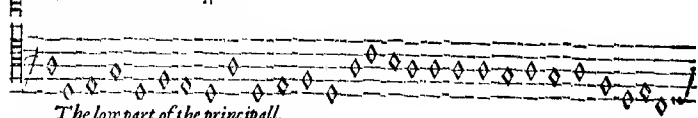
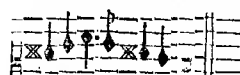
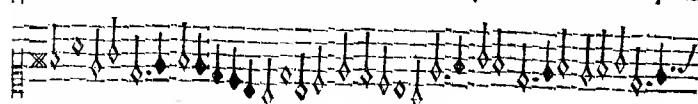
The second part.

By negligence
of not thinking
vpon a third
part in the com-
position of the
principal, the
faule of too
much distance
in the replie
was committed
which other
wise might eas-
lie haue beene
auoided, & the
example
brought in
lesse compasse.

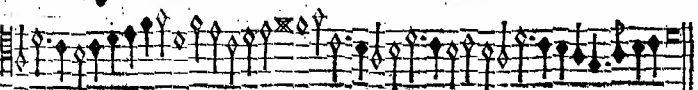
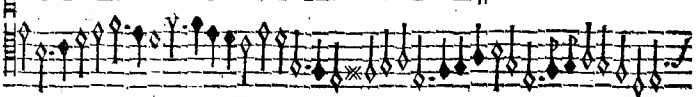
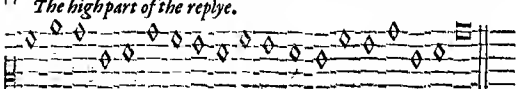
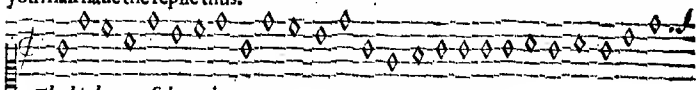


In the second kinde of double descant where the replie hath contrarie motions to those which were in the principall keeping in the partes the same distances, if you put anie *Cadences* in the principall, they must be without any discorde, and then may you put them in what maner you list. But if they haue anie dissonance, & in the replie, they will produce hard effects. In this you may vse the sixt in the principall, but in anie case fet not a tenth immediatlie before an eight, nor a thirde before an vnison, when the partes descend together, bicause it will be naught, but obseruing the rules, your descant will go well in this maner.

The second part.

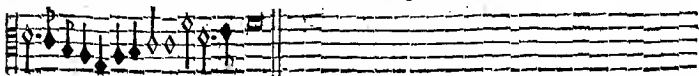
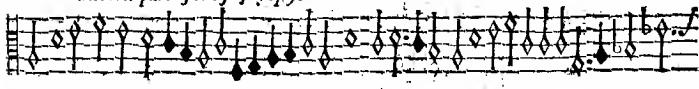
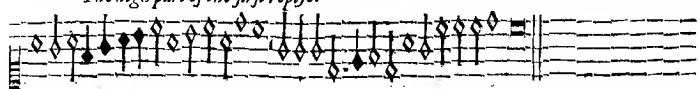
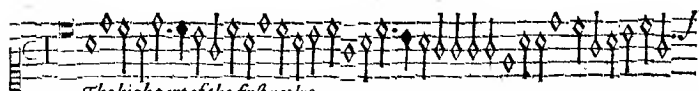
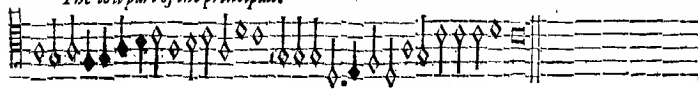
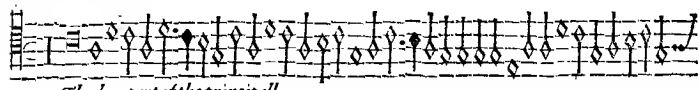
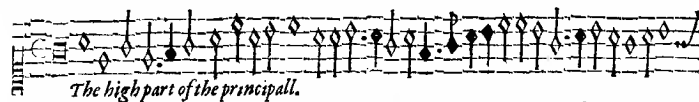


If you make the high part lower by a ninth, and the lowe part higher by a seuenth, you shall haue the replie thus.

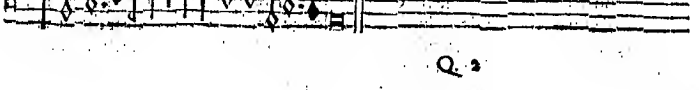
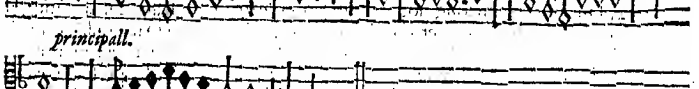
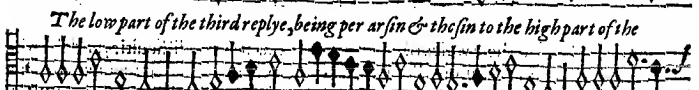
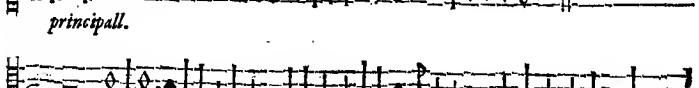
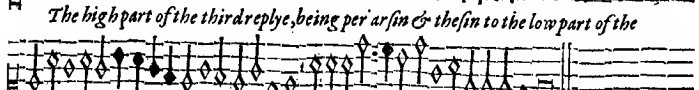
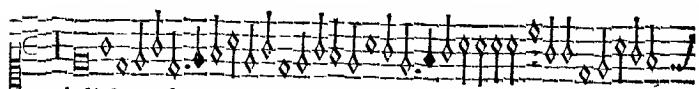
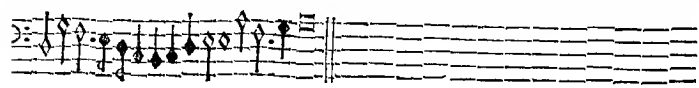
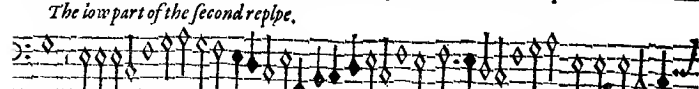
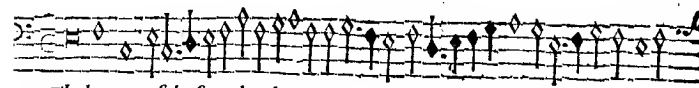
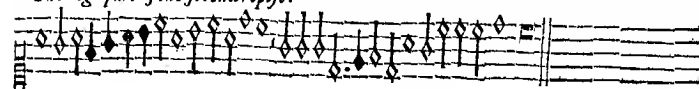
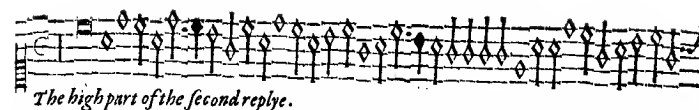


The second part.

And if you compose in this maner, the parts of the principall may be set in what distance you will, yea though it were a fifteenth, because in the replie it wil do wel, but yet ought we not to do so. Likewise, if you examine well the rules giuen before, and haue a care to leaue out some things which in some of the former waies may be taken, you may make a composition in such fort as it may bee song all the three before said waies with great variety of harmony, as in this principall and replies following you may perceiue.



The second part.



And that you may the more cleerlie perceiue the great varietie of this kinde, if you ioine to the low part of the principall, or of the third replie a high part distant from it a tenth, or third: Or if you make the lowe part higher by an eight, and put to a part lower then the high part by a tenth (because it will come better) euerie one of those waies may by themselves be sung of three voices, as you saw before in the example of the second waie of the first kind of double descant. There be also (besides these which I haue shewen you) manie other waies of double descant, which it vvere too long and tedious to set downe in this place, and you your selfe may hereafter by your owne studie finde out. Therefore I will onlie let you see one waie *Par arsin & thesin*, and so an end of double descant. If therefore you make a Canon *per arsin & thesin*, without anie discorde in binding maner in it, you shall haue a composition in such sort, as it may haue a replie, wherein that which in the principall was the following part, may be the leading, as here you see in this example.



Thus you see that these waies of double descant carie some difficultie, and that the hardest of them all is the Canon. But if the Canon were made in that manner vpon a plainfong (I meane a plainfong not made of purpose for the descant, but a common plainfong or hymne, such as heretofore haue been vsed in churches) it would be much harder to do. But because these waies seeme rather for curiositie then for your present instruction, I would counsaile you to leaue to practise them, till you be perfect in your descant, and in those plaine waies of Canon which I haue set downe, which will (as it vvere) lead you by the hand to a further knowledge: and when you can at the first sight sing two partes in one in those kindes vpon a plainfong, then may you practise other hard vvaies, and speciallie those *per arsin & thesin*, which of all other Canons carie both most difficultie, and most maiestie: so that I thinke, that who so canne vpon anie plainfong whatsoeuer, make such another waie as that of *M. Bird*, which I shewed you before,

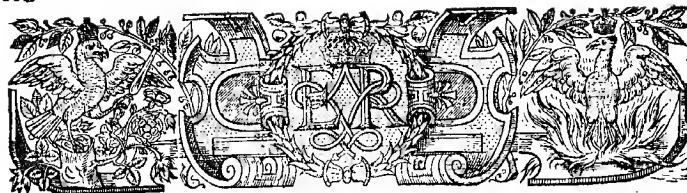
before, may with great reason be termed a great maister in musicke. But whosoever can sing such a one at the first sight, vpon a ground, may boldlie vndertake to make any Canon which in musicke may be made. And for your further encouragement this much I may boldlie affirme, that whosoever will exercise himselfe diligentlie in that kinde, may in short time become an excellent Musician, because that he vvho in it is perfect, may almost at the first sight see what may be done vpon anie plainfong.

And these few vvaies vvich you haue already seene, shall be sufficient at this time for your perfect instruction in two partes in one vpon a plainfong. For if a manne should thinke to set downe enerie waie, and doe nothing all his life time but daile inuent varietie, he should lose his labour, for anie other might come after him, and inuent as manie others as he hath done. But if you thinke to imploy anie time in making of those, I would counsell you diligentlie to peruse those waies which my louing Maister (neuer without reuerence to be named of the musicians) *M. Bird*, and *M. Alphonso* in a vertuous contention in loue betwixt themselves made vpon the plainfong of *Miserere*, but a contention, as I saide, in loue: vvich caused them stricke euerie one to surmount another, vvithout malice, ennie, or backbiting: but by great labour, studie and paines, each making other censure of that which they had done. Vvich contention of theirs (speciallie without enue) caused them both become excellent in that kind, and winne such a name, and gaine such credite, as vvill neuer perish so long as Musicke indureth. Therefore, there is no vvaie readier to cause you become perfect, then to contend vvith some one or other, not in malice (for so is your contention vpon passion, not for loue of vertue) but in loue, shewing your aduersarie your worke, and not scornning to bee corrected of him, and to amende your fault if hee speake vvith reason: but of this enough. To returne to *M. Bird*, and *M. Alphonso*, though either of them made to the number of fortie waies, and could haue made infinite more at their pleasure, yet hath one manne, my friend and fellow *M. George Waterhouse*, vpon the same plainfong of *Miserere*, for varietie surpassed all who euer laboured in that kinde of studie. For hee hath already made a thousand waies (yea and though I should talke of halfe as manie more, I should not be farre vvide of the truth) euerie one different and seuerall from another. But because I doe hope verie shortly that the same shall bee published for the benefite of the worlde, and his owne perpetuall glorie, I will cease to speake anie more of them, but onlie to admonish you, that vvho so will be excellent, must both spend much time in practise, and looke ouer the doings of other men. And as for those who stande to much in opinion of their owne sufficiencie, as in respect of themselves they contemn all other men, I will leaue them to their foolish opinions: being assured that euerie man but of meane discretion, will laugh them to scorne as fooles: imagining that all the guiftes of God should die in themselves, if they should bee taken out of the vvorde. And as for foure partes in two, fixe in three, and such like, you may hereafter make them vpon a plainfong, when you shall haue learned to make them vvithout it.

Ph. I will then take my leaue of you for this time, till my next leisure, at which time I meane to learne of you that part of musicke which resteth. And now, because I thinke my selfe nothing inferior in knowledge to my brother, I meane to bring him vvith me to learne that which he hath not yet heard.

Ma. At your pleasure. But I cannot cease to praise you diligentlie to practise, for that one is sufficient to make a perfect Musician.





The third part of the intro- duction to Musicke, treating of composing or setting of Songs.

Philomathes the Scholer.

Polymathes.

Philomathes.



What new and vnaccustomed passion, what strange humor or mind-changing opinion tooke you this morning (Brother *Polymathes*) causing you without making me acquainted so earlie bee gone out of your chamber? was it some fit of a feuer? or (which I rather beleue) was it the sight of some of those faire faces (which you spied in your yester nights walke) which haue banished all other thoughts out of your minde, causing you thinke the night long and with the daylight that thereby you might find some occasion of seeing your mistress? or any thing else, I pray you hide it not from me, for as hitherto I haue bene the secretary (as you say) of your verie thoughts: so if you conceale this I must thinke that either your affection towards me doth decrease, or else you begin to suspect my secrecy.

Pol. You are too gelous, for I protest I neuer hid any thing from you concerning either you or my selfe, and where as you talke of passions and mind-changing humours, those seldome trouble men of my constitution, and as for a feuer I know not what it is, and as for loue which you would seeme to thrust vpon me, I esteeme it as a foolish passion entering in emprie braines, and nourished with idle thoughtes, so as of all other things I most contemne it, so do I esteeme them the greatest foolles who bee therewith most troubled.

Phi. Soft (brother) you go farre, the purest complexions are soonest infected, and the best wits soonest caught in loue, and to leaue out infinite examples of others, I could set before you those whom you esteemed cheefest in wisdom, *Socrates*, *Plato*, *Aristotle*, and the very dog himselfe all snared in loue, but this is out of our purpose, shew me the occasion of this your timely departure?

Pol. I was informed yesternight that Maister *Polybius* did for his recreation euery morning priuately in his owne house read a lecture of *Ptolomey* his great construction, and remembering that this morning (thinking the day farther spent then in deed it was) I hid me out thinking that if I had staid for you, I should haue come short: But to my

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The third part.

no small griefe I haue learned at this house, that he is gone to the vniuersity to commence doctor in medicine.

Phi. I am sorry for that: but we wil repaire that damage an other waie,

Pol. As how?

Phi. Employing those houres which we would haue bestowed in hearing of him in learning of musicke.

Pol. A good motion: for you haue so well profited in so short space in that art, that the world may see that both you haue a good master and a quicke conceit.

Phi. If my wit were so quicke as my master is skilfull, I should quickly become excellent, but the day runneth away, thal we go?

Pol. With a good will: what a goodly morning is this, how sweet is this sunne shine? cleering the ayre and banishing the vapours which threatned raine.

Phi. You say trew, but I feare me I haue slept so long that my maister wil either be gone about some businesse, or then wil be so troubled with other schollers, that we shall hardly haue time to learne any thing of him. But in good time, I see him coming from home with a bundle of papers in his bosome, I wil salute him: Good morrow maister.

Ma. Scholler *Philomathes*? God giue you good morrow, I maruailed that since our last meeting (which was so long ago) I neuer heard any thing of you.

Phi. The precepts which at that time you gaue me, were so many and diuerse that they required long time to put them in practise, and that hath bene the cause of my so long absence from you, but now I am come to learn that which resteth, & haue brought my brother to be my schoolefellow.

Ma. He is hartly welcome, and now wil I breake off my intended walke and returne to the house with you. But hath your brother proceeded so far as you haue done?

Phi. I pray you aske himselfe, for I know not what hee hath, but before I knew what discant was, I haue heard him sing vpon a plaine song.

Pol. I could haue both song vpon a plain song, and beganne to set three or foure parts, but to no purpose, because I was taken from it by other studies, so that I haue forgotten those rules which I had giuen me for setting, though I haue not altogether forgotten my discant.

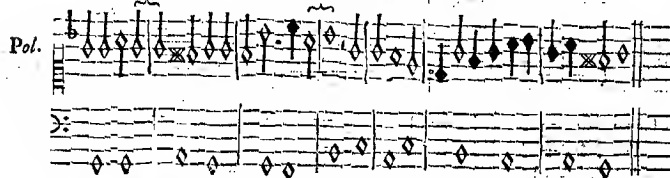
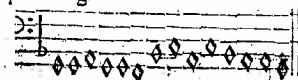
Ma. Who taught you?

Pol. One maister *Boulde*.

Ma. I haue heard much talke of that man, and because I would know the tree by the fruit, I pray you let me heare you sing a lesson of discant.

Pol. I wil if it please you to giue me a plain song?

Ma. Here is one sing vpon it.



Phi. Brother if your discanting bee no better then that, you will gaine but small credit by it.

Pol.

Pol. I was so taught, and this kind of descanting was by my maister allowed, and esteemed as the best of all descant.

Phi. Who euer gaue him his name hath either foreknown his destinie, or then hath well and perfectly read *Plato* his *Cratylus*.

Pol. Why so?

Phi. Because there bee such bolde taking of allowances as I durst not haue taken if I had feared my maisters displeasure.

Ma. Why wherein do you disallow them?

Phi. First of all in the second note is taken a discord for the first part of the note, and not in the best manner nor in binding: the like faulte is in the fifth note, and as for the two notes before the close, the end of the first is a discord to the ground, and the beginning of the next likewise a discord, but I remember when I was practising with you, you did set me a close thus, which you did to faire

condemne as that (as you saide) there could not readily bee a worse made, and though my brothers bee not the verie same, yet is it Cosingtaine to it, for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in affect they be both one.

Pol. Do you then find fault with the first part of the second note.

Phi. Yea, and iustly.

Pol. It is the fuge of the plainfong, and the point will excuse the harshnesse, and so likewise in the fifth note, for so my maister taught me.

Phi. But I was taught otherwise, and rather then I would haue committed so grosse ouersight I would haue left out the point, although here both the point might haue benee drough in otherwise, and those offences left out.

Ma. I pray you (good master *Polymathes*) sing an other lesson.



Two discords
together con-
demned.

Harsh cordes
not to be taken
for the pointes
sake.

Proportions
are not ridicu-
lously to be ta-
ken.

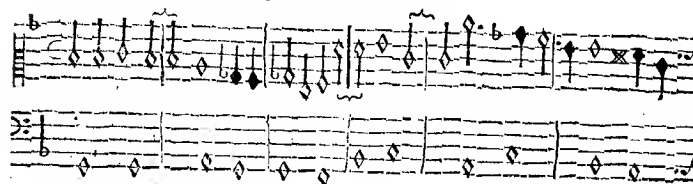
Phi. I promise you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you haue taken *sesqui paltry* very tight.

Ma. You must not be so ready to condemne him for that, seeing it was the fault of the time, not of his sufficiency, which causeth him to sing after that manner, for I my selfe being a childe haue heard him highly commended, who coule vpon a plainfong sing hard proportions, harsh allowances, and country daunces, and hee who could bring in maniest of them was counted the iollyest fellowe, but I would faine see you (who haue those *Argus* eyes in spying faults in others) make away of your own, for perchance there might likewise be a hole (as they saie) found in your owne cote.

Phi. I would bee ashamed of that, specially hauing had so many good preceptes and practising them so long.

Pol. I pray you then set downe one that we may see it.

Phi. Here it is, and I feare not your censure.



The fuge of
the first lesson
brought in
without bad
allowances.



Pol. You neede not; but I praie you maister helpe mee for I can spie no faulte in it.

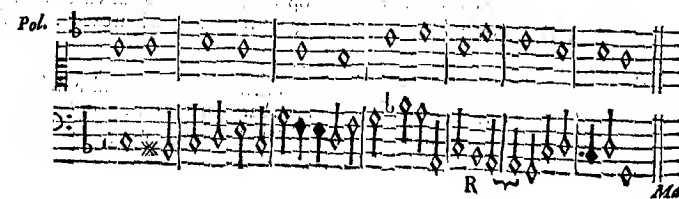
Ma. Nor I, and by this lesson (scholar *Polymathes*) I perceiue that you haue not been idlear home.

Pol. In deede nowe that I haue perused it, I cannot but commend it for the point of the plainfong is euery way maintained, and without any taking of harsh cordes.

Ma. That is the best manner of descanting, but shall I heate you sing a lesson of base descant.

Pol. As many as you list, so you will haue them after my fashion.

Ma. It was for that I requested it, therefore sing one.



Ma. The first part of your lesson is tolerable and good, but the ending is not so good, for the end of your ninth note is a discord, and upon another discord you have begun the tenth breaking *Prigians* head to the very brain, but I know you will go about to excuse the beginning of your tenth note in that it is in binding wife, but though it be bound it is in fetters of rusty yron, not in the chaines of goulde, for no care hearing it, but will at the first hearing loth it: and though it be the point, yet might the point haue bene as neerely followed in this place, not causing such offence to y^e care. And to let you see with what little alteration, you might haue auoided so great an inconueniēce, here be al your owne notes of the fifth bar in the very same substance as you had them, though altered somewhat in time and forme, therefore if you meane to followe musike any further, I woulde wish you to leaue those harsh allowances, but I pray you how did you become so ready in this kind of singing.

Pol. It would require a long discourse to shew you all.

Ma. I pray you truffle vp that long discourse in so fewe wordes as you may, and let vs heare it.

Phi. Be then attentue, when I learned descant of my maister *Bould*, hee seeing me so toward and willing to learne, euer had me in his companie, and because he continually carried a plain song booke in his pocket, hee caused me doe the like, and so walking in the fieldes, he would sing the plain song, and cause me sing the descant, and when I song not to his contentment, he would shew me wherein I had erred, there was also another descanter, a companion of my maisters, who neuer came in my maisters companie (though they were much conuersat together) but they set to contention, struing who should bring in the point soonest, and make hardest proportions, so that they thought they had won great glorie if they had brought in a point sooner, or sung harder proportions the one then the other: but it was a worlde to heare them wrangle, euerie one defending his owne for the best. What? (saith the one) you keepe not time in your proportions, you sing them false (saith the other) what proportion is this? (saith hee) *Sesquialtery* saith the other, nay (would the other say) you sing you know not what, it should seeme you came latelie from a barbers shop, where you had * *Gregory Walker*, or a *Curraunt* a plaide in the newe proportions by them latelie found out, called *Sesquiblanda*, and *Sesqui-barken after*, so that if one vnacquainted with musike had stood in a corner and heard them, he would haue sworne they had bene out of their wittes, so earnestlie did they wrangle for a trifle, and in truth I my selfe haue thought sometime that they would haue gone to round buffers with the matter, for the descant bookes were made *Angals*, but yet sithes were no visitors of eares, and therefore all parted friendes: but to say the very truth, this *Polyphemus* had a verie good sight, (speciallie for treble descant) but very bad vnderstanding, for that his voice his voice was the worst that euer I heard, and though of others he were esteemed verie good in that kinde, yet did none thinke better of him then hee did of himselfe, for if one had named and asked his opinion of the best composers liuing at this time, hee woulde say in a vainglory of his owne sufficiencie, tush, tush (for these were his vsuall wordes) he is a proper man, but he is no descanter, hee is no descanter there is no stiffe in him, I wil not giue two pinnes for him except he hath descant.

Phi. What? can a composer be without descant?

Ma. No: but it should seeme by his speech y^e except a name be so drowned in descant y^e he can do nothing else in musik but wrest & wring in hard points vpon a plain song, they would not esteeme him a descanter, but though that be the *Cyclops* his opinion he must giue

giue vs leaue to follow it if we list, for we must not thinke but hee that can formally and artificiallie put there foure, fife, six or more parts together, may at his ease sing one part vpon a ground without great studie, for that singing extempore vpon a plain song is in deede a peece of cunning, and very necessarie to be perfectly practised of him who meaneth to be a composer for bringing of a quick sight, yet is it a great absurditie so to seeke for a sight, as to make it the end of our studie applying it to no other vse, for as a knife or other instrument not being applied to the end for which it was deuised (as to cut) is vnprofitable and of no vse, euen so is descant, which being vsed as a helpe to bring readie sight in setting of parts is profitable, but not being applied to that ende is of it selfe like a puffe of wind, which being past cometh not againe, which hath bene the reason that the excellent musitions haue discontinued it, although it be vnpossible for them to compose without it, but they rather employ their time in making of songes, which remaine for the posterity then to sing descant which is no longer known then the fingers mouth is open expressing it, and for the most part cannot be twise repeated in one maner.

Phi. That is true, but I pray you brother proceede with the cause of your singing of descant in that order.

Pol. This *Polyphemus* carrying such name for descant, I thought it best to imitate him, so that euery lesson which I made was a counterfet of som of his, for at all times and at euery occasion I would soist in some of his points which I had so perfectly in my head as my pater noster, and because my maister himselfe did not dislike that course I continued still therein, but what saide I? dislike it hee did so much like it as euer where he knewe or found any such example he would wright it out for me to imitate it.

Ma. I pray you set downe two or three of those examples.

Pol. Here be some which he gaue me as authorites wherewith to defend mine owne.

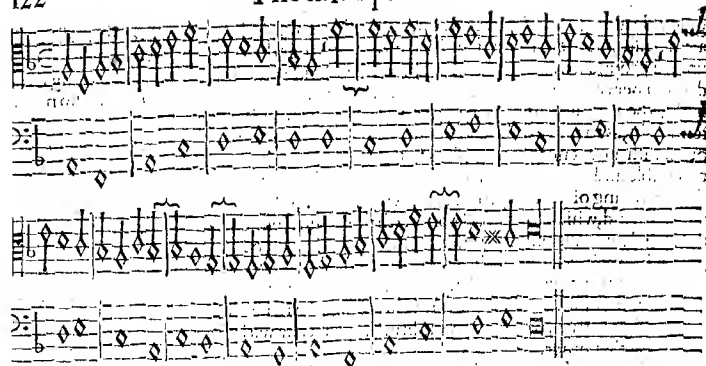
The first example, 'The confessor.', shows a single melodic line on a five-line staff with a treble clef and a key signature of one flat. The second example, 'Hyme.', shows a single melodic line on a five-line staff with a treble clef and a key signature of one flat. The third example, 'R2', shows a single melodic line on a five-line staff with a treble clef and a key signature of one flat.

binding no
excuse for two
discords toge-
ther.

*That name
in derision
they haue gi-
uen this qua-
drant patten,
because it wal-
keeth amongst
the barbers
and fillers
more common
then any other

A course not to
be disliked
if it had bene
done with
iudgement.

The third part.



Ma. Such lips, such letters, such authoritie, such imitation, but is this maister *Boulds* owne descant?

Pol. The first is his own, the second he wrote out of a verse of two partes of an *Agnus dei*, of one *Henry Rylbie*, and recommended it to me for a singular good one; the third is of one *Piggot*, but the two last I haue forgotten whole

they bee, but I haue heard them highly commended by many who bore the name of great descanters.

Ma. The authors were skilful men for the time wherein they liued, but as for the examples he might haue kept them al to himselfe, for they bee all of one mould, and the best starke naught, therefore leaue unitating of them and such like, and in your musicke seeke to please the eare as much as shew cunning, although it be greater cunning both to please the eare and expresse the point, then to maintaine the point alone with offence to the eare.

Pol. That is true in deede, but seeing that such mens workes are thus censured, I cannot hope any good of mine owne, and therefore before you proceede to any other purpose, I must craue your iudgement of a lesson of descant which I made long ago, and in my conceit at that time I thought it excellent, but now I feare it will bee found scant passable.

Phi. I pray you let vs here it, and then you shall quickly heare mine opinion of it.

Pol. It was not your opinion which I craued, but our maisters iudgement.

Ma. Then shew it me.

Pol. Here it is, and I pray you declare al the faults which you find in it.



In musick both the care is to be pleased and art shewed.

Faults in this lesson.

The third part.

Ma. First that discord taken for the first part of the second note is not good ascending in that maner, secondly the discorde taken for the last part of the fifth note, and another discord for the beginning of the next is very harsh and naught, thirdly the discord taken for the beginning of the tenth note is naught, it and all the other nores following are the same thing which weare in the beginning without any difference, fauing that they are foure notes higher, lastlie your close you haue taken thrise before in the same lesson a grosse fault in sixteene notes, to sing one thing foure times ouer.

Phi. I would not haue vfed such ceremonies to anotomise euery thing particularlie, but at a word I would haue flung it awaie, and said it was starke naught.

Pol. Soft swift, you who are so ready to find faultes, I pray you let vs see howe you can mend them, maintaining the point in euerie note of the plainfong as I haue done?

Phi. Many waies without the fuge and with the fuge, safely thus.



The former lessons bettered.

Pol. But you haue remooued the plainfong into the treble, and caused it rest two whole semibreues.

Phi. You cannot blame me for that, seeing I haue neither added to it, nor paired from it, and I trust when I sing vpon a plainfong I may chuse whether I will sing treble or base descant.

Pol. You saie true.

Ma. But why haue you made it in a maner all counterpoint, seeing there was enough of other shift.

Phi. Because I saw none other waie to expresse euerie note of the plainfong.

Ma. But there is an other way to expresse euery note of the plainfong, breaking it but verie little, and therefore find it out.

Pol. If I can find it out before you, I will thinke my selfe the better descanter.

Phi. Doe so.

Pol. Faith I will leaue further seeking for it, for I cannot find it.

Phi. Nor I.

Pol. I am glad of that, for it would haue grieved me if you should haue founde it out and not I.

Phi. You be like vnto those who reioise at the aduersity of others, though it do not ainy thing profit themselves.

Pol. Not so, but I am glad that you can see no further into a millstone then my selfe, and therefore I will plucke vp my spirits (which before was so much dilled, not by mine owne fault, but by the fault of them who taught me) and *Andere aliquid breuius gnyris & carcere dignum*, because I meane to be *aliquid*.

Phi. So you shall, though you be a dunce perpetually.

Pol. That I denie as ynpossible in that sence as it was spoken.

Ma. These reasoninges are not for this place, and therefore againe to your lesson of Descant.

Pol. We haue both giuen it ouer as not to be found out by vs, and thereupon grew our sarre.

Ma.

Ma. Then here it is, though either of you might haue found out a greater matter, and because you caueled at his remouing the plainlong to the treble, here I haue set it (as it



was before) lowest, you may also vpon this plainlong make a way wherein the descant may sing euerie note of the ground twise, which though it shew some sight and maistry, yet will not be so sweet in the eare as others.

Phi. I pray you sir satisfie my curiositie in that point and shew it vs.

Ma. Here it is, and though it go harsh in the eare, yet be there not such allowances



in taking of descordes vsed in it as might anie waie offende, but the vnpleasantnesse of it commeth of the vvrestling in of the point, for seeking to repeat the plainlong, againe the musicke is altered in the aire, seeming as it were another song vvhich doth disgrace it so far as nothing more, and though a man (conceiting himselfe in his own skil, & glorying in that he can deceiue the hearer) should at the first sight sing such a one as this is, yet another standing by, and perchance a better musicion then he, not knowing his determination and hearing that vnpleasantnesse of the musicke might justly condemne it as offensive to the eare, then woulde the descanters alledge for his defence that it were euerie note of the plainlong twise song ouer, and this or some such like woulde they thinke a sufficient reason to moue them to admit anie harshnes, or ineonuenient in musicke, what soeuer which hath bene the cause that our musicke in times past hath neuer giuen such contentment to the auditor as that of latter time, because the composers of that age making no accompt of the ayre nor of keeping their key, followed only that vaine of vvrestling in much matter in small boundes so that seeking to shewe cunning in following of points they mist the marke, where at euerie skilful musition doth cheefely shoote, which is to shew cunning with delightfulnesse and pleasure, you may also make a lesson of descant

cant, which may be song to two plainfongs, although the plainfonges doth not agree one with another, vvhich although it seeme verie harde to them at the first, yet hauing the rule of making it declared vnto you, it will seeme easie in the making as to sing a common vvay of descant, although to sing it at the first sight will be somewhat harder because the eie must be troubled with two plainfongs at once.

Pol. That is strange so to sing a part as to caule two other dissonant parts agree.

Ma. You mistake my meaning, for both the plainfonges must not be sung at once, but I meane if there be two plainfonges giuen, to make a lesson vvhich will agree with either of them, by themselves but not with both at once.

Pol. I pray you giue vs an example of that.

Ma. Here is the plainlong vvhereupon we song, with another vnder it taken at all aduentures,



now if you sing the descanting part it will be true to any one of them.

Pol. This is pretie, therefore I pray you giue vs the rules which are to be obserued in the making of it.

Ma. Hauing any two plainfongs giuen you, you must consider what corde the one of them is to the other, so that if they be in an vnison, then may your descant be a 3. 5. 6. 8. 10. 12. or 15, to the lowest of them, but if the plainfonges be distant by a second or ninth, then must your descant be a 6, or a 13, to the lowest of them, moreover, if your plainfongs stand still in seconds or ninthes, then of force must your descant stand still in sixths, because there is no other shifts of concord to be had, if your plainfongs be distant by a thirde, then may your descant be a 5. 8. 10. 12 or 15, to the lowest, and if your plainfongs be distant by a fourth, then may your descant be a sixth 8. 13, or 15, to the lowest of them, likewise if your plainfongs be a fifth one to another, your descant may be a 3. or 5, to the lowest of them, but if your plainfongs be in the sixth, then may your descant be an 8. 10 15, or 17 to the lowest of them: lastly, if your plainfongs be distant a seuenth, then may your descant be only a twelfth, also you must note that if the plainfongs come from a fifth to a second, the lower part ascending two notes, and the higher falling one (as you may see in the last note of the sixth bar, and first of the seuenth of the example) then of force must your descant fall from the tenth to the sixth with the lower plainlong, and from the sixth to the third with the higher, and though that falling from the sixth to the fifth, both partes descending be not tolerable in other musicke, yet in this we must make a vertue of necessity, and take such allowances as the rule will afford.

Phi. This is well, but our coming hither at this time was not for descant, and as for you (brother) it will be an easie matter for you to leaue the rule of such harsh cordes in your descant, so you will but haue a little more care not to take that which first commeth in your head.

Pol. I will auoide them so much as I can hereafter, but I pray you in after before wee proceede to any other matter, shal I haue you sing a lesson of base descant?

Ma. If it please you sing the plainlong,



Phi. Here is an instruction for vs (brother) to cause our base descant be stirring,
Pol. I would I could so easily imitate it as marke it.

Phi. But nowe (maister) you have sufficientlie examined my brother *Polymathes*, and you see he hath sight enough, so that it will be needlesse to insift any longer in teaching him descant, therefore I pray you proceede to the declaration of the rules of setting.

Ma. They bee fewe and easie to them that haue descant, for the same allowances are to be taken, and the same faults which are to be shunned in descant must bee auoided in setting also. And because the setting of two parts is not very farre distant from singing of descant, we will leaue to speake of it and goe to three partes, and although these precepts of setting of three parts will be in a maner superfluous to you, (*Philomathes*) because to make two parts vpon a plaine song is more hard then to make three partes into voluntary; yet because your brother either hath not practised that kinde of descant, or perchance hath not bene taught how to practise it, I will set downe those rules which may serue him both for descant and voluntary, and therefore to bee breefe peruse this Table wherein you may see all the waies whereby concords may be set together in three parts, and though I do in it talke of fifteenth and seuententhes, yet are those cordes seldome to be taken in three parts except of purpose you make your song of much compas and for you may take what distances you will, but the best maner of composing three voices or how many soeuer is to cause the parts go close.

A Table containing the cordes which are to bee vsed in the composition of songes for three voices.

<p>If your base bee an vn- ison or 8. to the tenor, then may your <i>Alto</i> bee a 3. 5. 6. 8. 10. 12. or 15. to the base.</p>	<p>example.</p>	<p>If your base bee a thirde vnder your tenor, the <i>Alto</i> may bee a 5. 6. 12. or 13. about the base.</p>	<p>example.</p>
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<p>And if your Base bee a fifth to the tenor, your <i>Alto</i> maie bee a 3. 8. 10. 12. or 15. to the base.</p>	<p>example.</p>	<p>But if your base bee a sixth to the tenor, then must your <i>Alto</i> be a 3. 8. 10. or 15. to the base.</p>	<p>example.</p>
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Pol. I pray you giue me an example which I may imitate.

			<p><i>Ma.</i> Let this suffice for one at this time, and when you come to practise, let the third, fifth, and sixth (sometimes also an eighth) bee your vsual cords because they bee the sweetest, and bring most vari-</p>
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etie, the eight is in three parts seldome to be vsed, except in passing maner or at a close, and because of all other closes the Cadence is the most vsual (for without a Cadence in some one of the parts, either with a discord or without it, it is vnpossible formallie to close) if you carrie your Cadence in the tenor part you may close all these waies following and manie others, and as for those waies which here you see marked with a starre thus * they be passing closes, which we commonly call false closes, being deuised to shun a final end and go on with some other purpose, & these passing closes be of two kinds in the base part, that is, either ascending or descending, if the passing close descend in the base it commeth to the sixth, if it ascend it commeth to the tenth or thirde, as in some of these examples you may see,

The third part.



If you carrie your *Cadence* in the base part, you may close with any of these waies following the marke stil (shewing that which it did before, & as concerning the rule which I tould you last before of passing closes if your base be a *Cadence* (as your tenor was before not going vnder the base) then will the rule bee contrarie, for whereas before your base in your false closing did descend to a sixth, nowe must your *Alto* or *Tenor* (because sometime the Tenor is above the *Alto*) ascend to the sixth or thirteenth and descend to the tenth or third, as here following you may perceiue.



But if your *Cadence* be in the *Alto*, then may you choose any of these waies following for your end, the signe stil shewing the false close, which may not be vsed at a finall or full close, and though it hat bene our vse in times past to end vpon the sixth with the base in our songes, and speciallie in our *Canons*, yet is it not to be vsed but vpon an extremitie of *Canon*, but by the contraty to be shunned as much as may be, and because it is almost euerie

The third part.

where our of vse, I will cease to speake any more against it at this time, but turne you to the perusing of these examples following.



Thus much for the composition of the three parts, it followeth to shew you howe to make foure, therefore here betwo parts, make into two other middle partes to them, and make them foure.

Phi. Nay, seeing you haue giuen vs a table of three, I pray you giue vs one of foure also. *Ma.* Then (that I may discharge my selfe of giuing you any more tables) here is one which wil serue you for the composition not only of foure parts, but of how many else it shal please you, for when you compose more then foure parts, you do not put to anie other part, but double some of those foure, that is, you either make two trebles or two meanes, or two tenors, or two bases: and I haue kept in the table this order. First to set down the cord which the treble maketh with the tenor, next how far the base may be distant from the tenor, so that these three parts being so ordained, I set down what cordes the *Alto* must be to them to make vp the harmony perfect, you must also note that sometimes you find set down for the *Alto* more then one cord, in which case the cordes may serue not only for the *Alto* but also for such other parts as may be added to the foure, nor shal you find y *Alto* set in an vnison or eight with any of the other parts, except in foure places, because that when the other parts haue amongst themselves the fifth and third, or their eights of necessitie such parts as shal be added to them (let them be neuer so many) must bee in the eight or vnison, with some of the three afore named, therefore take it and peruse it diligendie.

A Table containing the vsuall cordes for the composition of foure or more partes.

OF THE VNISON.	
If the treble be	an vnison with the tenor
and the base	a third vnder the tenor
your <i>Alto</i> or meane shal be	a fifth or sixth above the base.
but if the base be	a fifth vnder the tenor
the <i>Alto</i> shal be	a third or tenth above the base.
Likewise if the base be	a sixth vnder the tenor,
then the <i>Alto</i> may be	a 3 or tenth above the base
And if the base be	an eight vnder the tenor,
the other parts may bee	a 3, 5, 6 10. or 12. above the base.
But if the base be	a tenth vnder the tenor,
the meane shal be	a fifth or twelfth above the base.

The third part.

But if the base be the Alto may be made	a twelfth vnder the tenor, a 3. or 10. about the base.
Also the base being a the other parts may be	fifteenth vnder the tenor, a 3. 5. 6. 10. 12. and 13. about the base.
OF THE THIRD.	
If the treble be and the base	a third with the tenor
the Alto may be	a third vnder it
If the base be	an vnison or 8. with the parts.
the Alto may be	a sixth vnder the tenor, a third or tenth about the base.
But if the base be then the Alto shall be	an eight vnder the tenor, a fifth or sixth about the base.
And the base being then the parts may be	a tenth vnder the tenor, in the vnison or eight to the tenor or base.

OF THE FOURTH.

When the treble shall be and the base	a fourth to the tenor
then the meane shall be	a fifth vnder the tenor
But if the base be the Alto shall be	a 3. or 10. about the base a 12. vnder the tenor a 10. about the base

OF THE FIFTH.

But if the treble shall be and the base	a fifth about the tenor
the Alto may be	an eight vnder it
And if the base be the Alto shall be	a 3. or tenth about the base a sixth vnder the tenor, an vnison or 8. with the parts

OF THE SIXTH.

If the treble be and the base	a sixth with the tenor
the Alto may be	a fifth vnder the tenor
But if the base be the Alto shall be	an vnison or eight with the partes a third vnder the tenor, a fifth about the base.
Likewise if the base be the meane likewise shall be	a tenth vnder the tenor, a fifth or 12. about the base.

OF THE EIGHT.

If the treble be and the base	an 8. with the tenor.
the other parts shall be	a 3. vnder the tenor
So also when the base shall be the other parts may be	a 3. 5. 6. 10. 12. 13. about the base a 5. vnder the tenor a 3. about the base.
And if the base be the other parts shall be	an eight vnder the tenor a 3. 5. 10. 12. about the base.
Lately if the base be the parts shall make	a 12. vnder the tenor a 10. or 17. about the base.

Here be also certaine examples whereby you may perceiue, your base standing in a ny key, how the rest of the partes (being but foure) may stand vnto it, both going close and in wider distances.

The third part.

The musical notation examples on page 131 illustrate the concepts discussed in the text. They show four staves (Treble, Alto, Tenor, Bass) with various intervals and positions. The examples are organized into three main groups, each with a title above it: 'OF THE THIRD.', 'OF THE FOURTH.', and 'OF THE FIFTH.'. Each group contains several staves showing different voice part arrangements and intervals.

The third part.

Lastlie, here be examples of formall closes in foure, five and sixe partes, wherein you must note that such of them as be marked with this marke * setue for middle closes, such as are commonlie taken at the end of the first part of a song, the other bee finall closes whereof such as bee suddaine closes belong properlie to light musicke, as *Madrigals*, *Canzonets*, *Pavani* and *Galliards*, wherein a semibreve will be enough to *Cadence* vpon, but if you list you may draw out your *Cadence* or close to what length you wil. As for the *Motets* and other graue musick you must in them come with more deliberation in bindings and long notes to the close,



The third part.



The third part.

Musical score for 'The third part.' on page 134. The score is written for three voices (Soprano, Alto, and Bass) and consists of three systems of staves. The notation includes various musical symbols such as clefs, key signatures, and note values. The first system has a key signature of one flat. The second system has a key signature of two flats. The third system has a key signature of three flats. The score is written in a style typical of 18th-century musical notation.

The third part.

Closes of five voices.

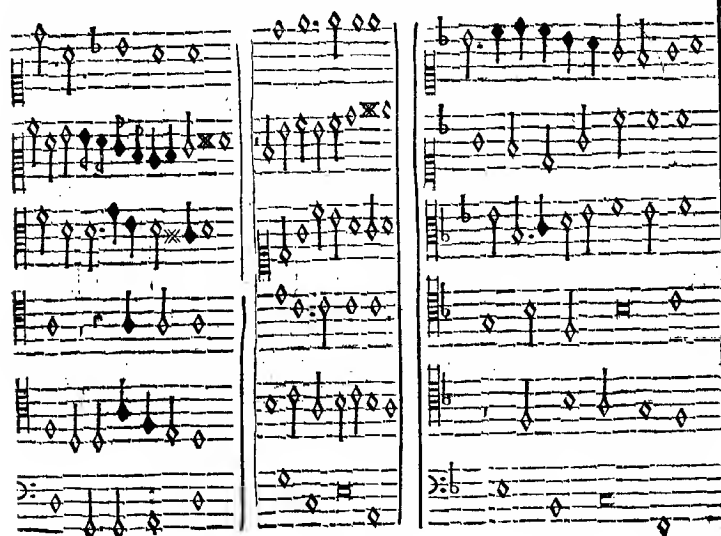
Musical score for 'The third part.' on page 135. The score is written for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and consists of two systems of staves. The notation includes various musical symbols such as clefs, key signatures, and note values. The first system has a key signature of one flat. The second system has a key signature of two flats. The score is written in a style typical of 18th-century musical notation.

Handwritten musical score for page 136, titled "The third part." The score is written on two systems of five staves each. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, and naturals). The first system contains four measures, and the second system contains three measures. The notation is dense and characteristic of early printed music.

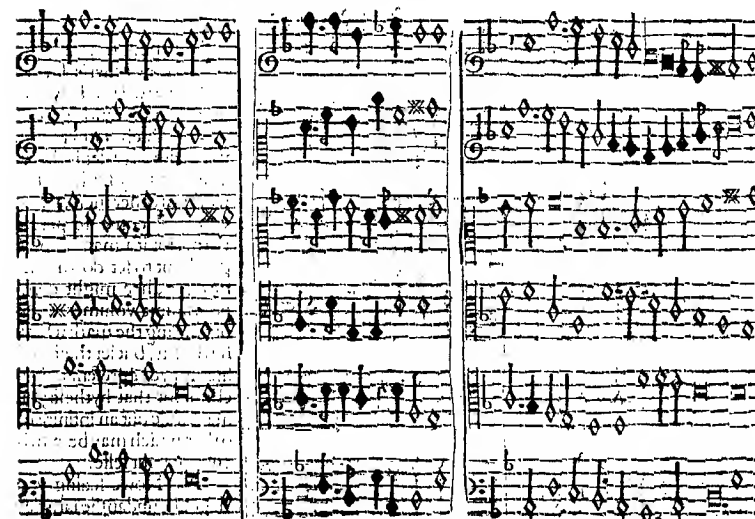
Handwritten musical score for page 137, titled "The third part." The score is written on two systems of five staves each. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, and naturals). The first system contains four measures, and the second system contains three measures. The notation is dense and characteristic of early printed music.



The third part.

Closes of six voices.

The third part.



you shall be able to see the whole of the work in a single glance.

The third part.



And though you haue here some of euerie sort of closes, yet wil not I say that here is the tenth part of those which either you your selfe may deuise hereafter, or may finde in the works of other men, when you shall come to peruse them, for if a man woulde go about to set down euerie close, hee might compose infinit volumes without hitting the mark which he shor at, but let these suffice for your present instruction, for that by these you may finde out an infinite of other which may be particular to your selfe.

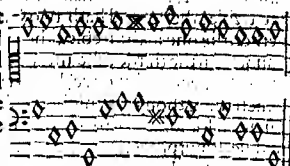
Phi. Nowe seeing you haue abundantlie satisfied my desire in shewing vs

such profitable tables and closes, I pray you goe forward with that discourse of yours which I interrupted.

Ma.

The third part.

Ma. Then (to go to the matter roundly without circumstances) here be two parts make in two middle partes to them and make them foure, and of all other cordes leaue not out the fifth, the eight and the tenth, and looke which of those two (that is the eight or the tenth) comineth nexte to the treble that set vppermost:



Generall rules for setting.

A caueat for the sixth. How the fifth and sixth may be both vied together.

but when you put in a sixth then of force must the fifth bee left out, except at a Cadence or close where a disorde is taken thus, which is the best manner of closing, and the onelie waie of taking the fifth and sixth together.

Phi. I thinke I vnderstand that for prooffe whereof here bee wo other parts to those which you haue set downe:




Ma. In deed you haue taken great paines about them, for in the second and thirde notes you haue taken two eightes betwixt the tenor and base part, which faulte is committed by leauing out the tenth in your second note in the tenor, for the eighth you had before betwixt the base and treble, in your third note you haue a flat Cadence in your counter tenor, which is a thing against nature, for euerie Cadence is sharpe: but some may repleie that all these three following.

Faults controuerted in this lesson.

V I

The

(the first whereof hath onlie one Cadence, in the treble, the second hath two Cadences together, the one in the treble, the other in the counter, in the thirde, the meane counter and tenor Cadence all at once) bee flat Cadences: which thing though it might require long disputation for solution of many arguments which to diuerse purposes might be brought, yet will I leaue to speake any more of it at this time, but only y they be al three passing closes, and not of y nature of yours, which is a kind of full or final close although it be commonly vsed both in passing maner in diuers places of your composition, and finally at the close, but if your base ascende halfe a note thus,  any of the other parts making *Syncope* (which we abusiuely call a Cadence) then of force must your *Syncope* be in that order as the first of the above shewed examples is, the other two not hauing that necessitie be not in such common vse, though being aptlie taken they might in some places bee both vsed and allowed, but of this too much, therefore to returne to the other faultes of your lesson, in your fifth and sixth notes, your base and counter make two eights, and the base and tenor two fiftes, likewise in the ninth note you haue in your tenor part a sharpe eight, which fault I gaue you in your descant to bee auoided: but if you had made the tenor part an eight to the treble it had bene farre better: Last of all your eleuenth and twelfth notes bee two fiftes in the tenor and base.

Pol. Brother me thinketh your setting is no better then my descanting.

Phi. It were well if it were so good, for then could I in a moment make it better, but I pray you (master) shew me howe these faultes may bee auoided hereafter, for that I haue obtained your rule euery where sauing in the second and twelfth notes in the tenor part.



Objection.

Ma. In this example you may see al your ouersights mended.

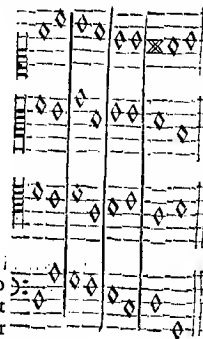
Pol. But when your base and treble do ascende in tenths, as in the fifth and sixth note of this example, if you must not leaue out the fifth and the eight, I see no other but it will fall out to bee two eights betwixt the base and counter, and likewise two fiftes betwixt the base and tenor.

Ma.

Ma. Then for auoiding of that faulte, take this for a generall rule, that when the base and treble ascende so in tenthes, then must the tenor bee the eight to the treble in the second note as for example:



but by the contrary, if the base and treble descende in the tenthes then must the tenor bee the eight to the treble in the first of them: example.



Solution with rules for true ascending or descending.

The middle parts may go one through another.

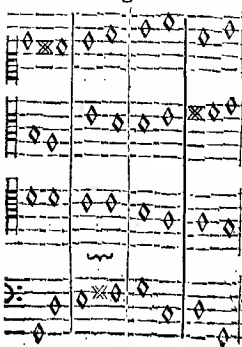
Phi. These bee necessary good rules and easie to be vnderstood, but may you carrie your tenor part higher then your counter as you haue don in your example of tenths ascending.

Ma. You may.

Phi. But what needed it, seeing you might haue caused the counter sing those notes which the tenor did, and contrary the tenor those which the counter did.

Ma. No, for if I had placed the fourth note of the tenor in the counter, and the fourth note of the counter in the tenor, then had the third and fourth notes beene two fiftes betwixt the counter and the treble, and the fourth and fifth notes beene two eights betwene the tenor and treble.

Phi. You say true, and I was a foole who could not conceiue the reason thereof before you told it me, but why did you not set the fourth note of the tenor in *C sol fa ut*, seeing it is a fifth and good in the eare.



Ma. Because (although it were sufferable) it were not good to skip vp to the fifth in that manner, but if it were taken descending, then were it very good thus.

Phi. This example I like very wel for these reasons, for (brother) if you marke the artifice of the composition you shall see that as the treble ascendeth five notes, so the tenor descendeth five notes likewise, the binding of the third and fourth notes in the tenor, the base ascending from a sixth to a fifth, causeth that sharpe fifth to shew very wel in the eare, and it must needes bee better then if it had bene taken ascending in the first way as I desired to haue had it, last of all the counter in the last four notes dooth answer the base in fuge from the second note to the fifth, but now I will trie to make four parts al of mine owne inuention.

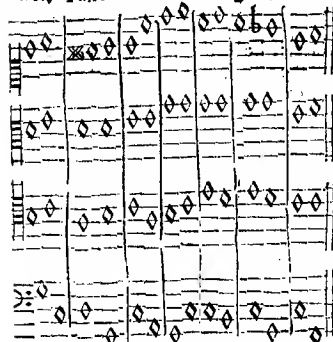
For what reason one part may sing that which the other may not.

Comming first the eighth to the fifth both parts ascending naught.

V 2

Pol.

Pol. Take heed of breaking *Priscians* head, for if you do I assure you (if I perceiue it) I will laugh as hartly at it as you did at my *Selengers* round.



Phi. I feare you not, but maister how like you this?

Ma. Well for your first triall, but why did you not put the sixth, seventh and eight notes of the tenor eight notes higher, and set them in the counter part, seeing they would haue gone neerer to the treble then that counter which you haue set downe?

Phi. Because I should haue gone out of the compasse of my lines.

Ma. I like you well for that reason, but if you hadde liked the other waie so well you might haue altered your clifpes thus:



whereby you should both haue had scope enough to bring vp your partes, and caused them come clofer together, which woulde so much the more haue graced your example: for the clofer the partes goe the better is the harmony, and when they stande farre afunder the harmonie vanisheth, therefore hereafter studie so much as you can to make your partes goe close together, for so shall you both shew most art, and make your compositions fittest for the finging of all companies.

Phi. I will, but why do you smile?

Ma. Let your brother *Polymathes* looke to that.

Pol. If you haue perused his lesson sufficiently, I pray you shew it me.

Ma. Here it is, and looke what you can spie in it.

Phi. I do not thinke there be a fault so sensible in it as that he may spie it.

Pol. But either my sight is daseled or then brother I haue you by the backe, and therefore I pray you be not offended if I serue you with the same measure you serued me.

Phi. What is the matter?

Pol. Do you see the fifth note of the tenor part?

Phi. I doe.

Pol. What corde is it to the base.

Phi. An eight, but how then?

Pol. Ergo, I conclude that the next is an eight likewise with the base, both descending, and so that you haue broken *Priscians* head, wherefore I may *Leges talonis* laugh at incongruity as well as you might at vnformality, but now I cry quittance with you.

Phi. In deed I confesse you haue ouertaken me, but (master) do you find no other thing discommendable in my lesson?

Ma. Yes, for you haue in the closing gone out of your key, which is one of the grossest faults which may be committed.

Phi. What do you call going out of the key?

Ma.

Ma. The leauing of that key wherein you did begin, and ending in an other.

Phi. What fault is in that?

Ma. A great fault, for euery key hath a peculiar ayre proper vnto it selfe, so that if you goe into another then that wherein you begun, you change the aire of the song, which is as much as to wrest a thing out of his nature, making the asse leape vpon his maister and the Spaniell beare the load. The perfect knowledge of these aires (which the antiquity termed *Modi*) was in such estimation amongst the learned, as therein they placed the perfection of musicke, as you may perceiue at large in the fourth booke of *Senecirinus Boethius* his musick, and *Glareanus* hath written a learned book which he tooke in hand only for the explanation of those moods; and though the ayre of euery key be different one from the other, yet some loue (by a wonder of nature) to be ioined to others so that if you begin your song in *Gamut*, you may conclude it either in *C faut* or *D sol re*, and from thence come againe to *Gamut*: likewise if you begin your song in *D sol re*, you may end in *are* and come againe to *D sol re*, &c.

Phi. Haue you no generall rule to be giuen for keeping of the key?

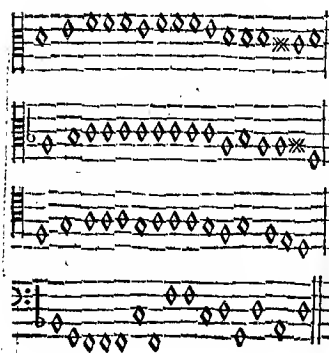
Ma. No, for it must proceede only of the iudgement of the composer, yet the church men for keeping their keyes haue deuised certaine notes commonlie called the eight tunes, so that according to the tune which is to be obserued, at that time if it beginne in such a key, it may end in such and such others, as you shall immediatly know. And these be (although not the true substance yet) some shadow of the ancient *modi*, whereof *Boethius* and *Glareanus* haue written so much.

Phi. I pray you set downe those eight tunes, for the ancient *modi*, I mean by the grace of God to study hereafter.

Ma. Here they be in foure partes, the tenor stil keeping the plaine song.

THE EIGHT TUNES.

The first tune.



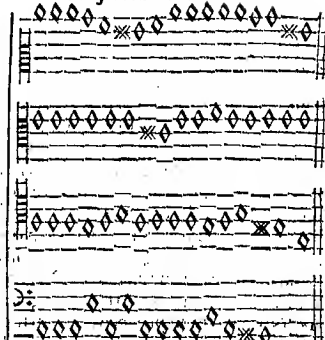
The second tune.



The third tune.



The fourth tune.



The fifth tune.



The sixth tune.



The seventh tune.



The eighth tune.



Phi. I will insist no further to craue the vie of them at this time, but because the day is far spent, I will pray you to go forward with some other matter.

Ma. Then leaue counterpoint, and make foure parts of mingled notes.

Phi. I will.

Pol. I thinke you will now beware of letting me take you tardie in false cords.

Phi. You shal not by my good will.

Ma. Peruse your lesson after that you haue made it, and so you shal not so often commit such faults as proceed of ouersight.

Pol. That is true indeed.

Phi. I pray you (maister) peruse this lesson, for I find no sensible fault in it.

Pol. I pray you shew it me before you shew it to our master, that it may passe censures by degrees.

Phi. I wil, so you wil play the *Aristarchus* cunningly.

Pol. Yea, a *Diogenes* if you wil.

Phi. On that condition you shall haue it.

Ma. And what haue you spied in it?

Pol. As much as he did, which is iust nothing.

Ma. Then let me haue it.

Pol. Here it is, and it may bee that you may spie some informality in it, but I will answer for the true composition.



Ma. This lesson is tolerable, but yett there bee some things in it which I verie much dislike, and first y skip ping from the tenth, to the eight in the last note of the first bar, & first not of the second in the counter & base part, not being inioyned thereunto by any necessitie, either of fuge or Canon, but in plaine counterpoint where enough of o-

Skipping from the tenth to the eight both parts ascending.

ther shift was to be had, I know you might defend your selfe with the Authorities of almost all the composers, who at all times and almost in euery song of their *Madrigals* and *Canzonets* haue some such *quidistie*, and though it cannot bee disproued as false decant, yet would not I vse it no more then many other things which are to bee found in their works as skipping from the sixth to the eight, from the sixth to the vnison from a tenth to an eight ascending or descending and infinite more faultes which you shal find by excellent men committed, specially in taking of vnisons which are feldome to be vsed but in passing wise ascending or descending, or then for the first or latter part of a note, & so away, not standing long vpon it, where as they by the contrarie wil skip vp to it from a sixth, third or fifth, which (as I told you before) we cal hitting an vnison or other cord on y face, but they before they wil break the are of their waton amorous humor wil chofe to runne into any inconuenient in musick whatsoeuer, & yet they haue gotten the name of musick masters through the world by their *Madrigals* and quicke inuentions, for you must vnderstand that few of them compose Mottets, whereas by the contrary they make infinite

Faults to be avoided in imitation.
A note for as king of vnison.

infinite volumes of *Madrigals*, *Canzonets*, and others such ayreable musick; yea though he were a priest he would rather chooseth to excell in that wanton and pleasing musick then in that which properly belongeth to his profession, so much bee they by nature inclined to loue, and therein are they to be commended for one musician amongst them will honor and reuerence another, whereas by the contrarie, we (if two of us be of one profession) will neuer cease to backbite one another, so much as we can.

Pol. You play vpon the *Homonymie* of the word *Loue*, for in that they be inclined to lust, therein I see no reason why they should be commended, but whereas one musician amongst them will reuerence and loue one another, that is in deede, praise worthy, and whereas you iustly complaine of the hate and backbiting amongst the musicians of our country, that I knowe to bee most true, and speciall in these young fellows, who hauing no inore skill then to sing a part of a long perfectlie, and scarce that will take vpon them to censure excellent men, and to backbite them too; but I would not wish to liue so long as to see a set of booke of one of those young yonkers compositions, who are so ready to condemne others.

Ma. I perceiue you are cholericke, but let vs returne to your brothers lesson, though imitation be an excellent thing, yet would I wish no man, (so to imitate as to take what soeuer his author saith, be it good or bad, and as for these scapes though in singing they be quickly ouerpast (as being committed in *Madrigals*, *Canzonets*, and such like light musick and in small notes) yet they giue occasion to the ignorant of committing the same in longer notes, as in Mottets where the fault would be more offensiue and sooner spied. And euen as one with a quicke hand playing vpon an instrument, shewing in voluntarie the agilitie of his fingers, will by the hast of his conuencie cloke manie fautes, which if they were stoode vpon would mightilie offend the eare, so those musicians because the fautes are quickly ouerpast, as being in short notes, thinke them no fautes but yet wee must learne to distinguish betwixt an instrument playing diuision, and a voice expressing a dittie, & as for the going from the tenth to the eight in this place ascending, if the base had descended to *Ganar*, where it ascended to *Gsolre ut*, then had it bene better, but those fyrie spirits from whence you had it, would rather chooseth to make a whole newe song, then to correct one which is already made, although neuer so little alteration would haue auoided that inconuenient, else would they not suffer so manie fiftes and eightes passe in their workes, yea *Croce* himselfe hath let fife fiftes together slip in one of his * songes, and in many of them you shall finde two (which with him is no fault as it should seeme by his vse of them) although the east wind haue not yet blown that custome on this side of the Alpes. But though *Croce* and diuerse others haue made no scruple of taking those fiftes, yet will wee leaue to imitate him in that, nor yet will I take vpon me to saie so much as *Zarlino* doth, though I thinke as much, who in the 29. chapter of the third part of his *Institutions of musick*, discourting of taking of those cords together writeth thus. *Et non si dee hauer riguardo che alcuni habbiano voluto far e il contrario, piu presto per presuntione, che per ragione alcuna, che loro habbiano hauuto, come vediamo nelle loro compositioni; conciosia che non si deue imitare coloro, che fanno sfacciatamente contra li buoni costumi, & buoni praccetti d'una arte & di una scienza, senza renderne ragione alcuna: ma dobbiamo imitare quelli, che sono stati obseruatori dei buoni praccetti, & accostarsi a loro & abbracciarli come buoni maestri: lasciando sempre il tristo, & pigliando il buono: & questo dico per che si come il vedere una pittura, che sia dipinta con varij colori, magiormente si diletta & piglia piacere delle consonanze & delle modulationi variate, poste dal diligentissimo compositore nelle sue compositioni, che della semplici & non variate.* Which is in English. Nor ought wee to haue any regard though others haue done the contrary, rather vpon a presumption then any reason which they haue had to doe so, as we

* Title 17, song of his second booke of Madrigals of 5 voices, in the 11. & 12. semibreues. See also for the 5. 8. 9. & 15 of the same set.

we may see in their compositions: although wee ought not to imitate them, who doe without any shame go against the good rules and precepts of an Art and a science, with our giuing any reason for their doings: but we ought to imitate those who haue bene obseruers of those precepts, ioining vs to them, and embrace them as good maisters, euer leauing the bad and taking the good: and this I say because that euen as a picture painted with diuers coulours doth more delight the eie to beholde it then if it were done but with one colour alone, so the eare is more delighted and taketh more pleasure of the consonants by the diligent musician placed in his compositions with varietie then of the simple concords put together without any varietie at all. This much *Zarlino*, yet do not I speake this, nor seeke this opinion of his, for derogation from *Croce* or any of those excellent men, but wish as they take great paines to compose, so they will not thinke much to take a little to correct, and though some of them doe boldly take those fiftes and eightes, yet shall you hardly find either in master *Alfonso* (except in that place which I cited to you before) *Orlando*, *Striggio*, *Clemens non papa*, or any before them, nor shall you readily find it in the workes of any of those famous english men who haue bene nothing inferior in art to any of the afore named, as *Farfax*, *Taverner*, *Shepherd*, *Mundy*, *White*, *Persons*, *M. Birde*, and diuers others, who neuer thought it greater sacrilidge to spurne against the Image of a Saint then to take two perfect cordes of one kind together, but if you chance to find any such thing in their workes you may bee bold to impute it to the oversight of the copiers, for copies passing from hand to hand a small oversight committed by the first writer, by the second will bee made worse, which will giue occasion to the third to alter much both in the wordes and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will be far enough from the meaning of the author, so that errors passing from hand to hand in written copies be easilie augmented, but for such of their workes as be in print, I dare bee bould to affirme that in them no such thing is to be found.

Phi. You haue giuen vs a good caueat how to behaue our selues in perusing the workes of other men, and likewise you haue giuen vs a good obseruation for comming into a vnison, therefore now go forward with the rest of the faults of my lesson.

Ma. The second fault which I dislike in it is in the latter end of the fift bar and beginning of the next, where you stand in eights, for the counter is an eight to the base, and the tenor an eight to the treble, which fault is committed by leauing out the tenth, but if you had caused the counter rise in thirde with the treble, it hadde bene good thus: the third fault of your lesson is in the last note of your seventh bar, comming from *B fa b my*, to *F fa ut*, ascending in the tenor part, of which fault I told you enough in your descant, the like fault of vnformal skipping is in the same notes of the same bar in the counter part, and lastly in the same counterpart you haue left out the Cadence at the close.

Phi. That vnformal fift was committed because I would not come from the sixth to the fifth, ascending betweene the tenor and the treble, but if I had considered where the note stoode, I would rather haue come from the sixth to the fifth then haue made it as it is.

Ma. That is no excuse for you, for if your partes do not come to your liking, but bee forced to skip in that order, you may alter the other partes (as being tide to nothing) for the altering of the leading part will much helpe the thing, so that sometime one part may lead, and sometime another, according as the nature of the musick or of the point is, for all points will not be brought in alike, yet alwaies y musick is so to be cast as the point bee not offensiue, being compelled to run into vnisons, and therefore when the partes haue scope enough, the musick goeth well, but when they bee so scattered, as though they lay a loofe, leaueing to comeneere one to another, the is not the harmonic so good.

The third part.

Phi. That is verie true indeed: but is not the clofe of the counter a Cadence.

Ma. No: for a Cadence must alwaies bee bound or then odde, driuing a small note through a greater which the Latins (and those who haue of late daies written the art of musicke, call *Syncopation*, for all binding and hanging vpon notes is called *Syncopation*, as this and such like:

Examples of
Syncopation.

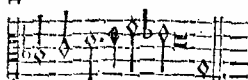
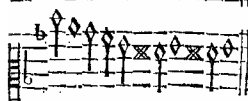
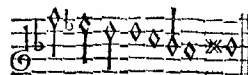


Here be also other examples of *Syncopation* in three partes, which if you consider diligentlie you shall finde (beside the *Syncopation*) a laudable and commendable manner of causing your partes driue odde, either ascending or descending, and if you cause three partes ascend or descend driuing, you shal not possiblie do it after any other maner then here is set down, it is true that you may do it in longer or shorter notes at your pleasure, but that will alter nothing of the substance of the matter. Also these driuings you shall find in manie songes of the most approued authors, yet shall you not see them otherwise cotted, either in musicke for voices or instruments then here you may see.

Other exam-
ples of *Syncopation*.



The third part.



Phi. This I will both diligentlie make and careful-
lie keepe, but now I pray you set downe my lesson cor-
rected after your maner, that I may the better remem-
ber the correction of the faults committed in it.

Ma. Here it is according as you might haue made
it without those faults.



Pol. I will peruse this at leasure, but now (brother) I pray you make a lesson as I haue
done, and ioine practise with your speculation.

Pol. I am contented, so you will not laugh at my errors if you find any, but rather shew
me how they may be corrected.

Phi. I will if I can, but if I cannot here is one who shall supplie that vwant.

Pol. I pray you then be silent, for I must haue deliberation and quietnes also, else shall I
neuer do any thing.

Phi. You shall rather thinke vs stones then men.

Pol. But (maister) before I begin I remember a peece of composition of foure parts of
maister *Tauernor* in one of his kiries, which maister *Bould* and all his companions did
highly comend for exceeding good, and I would gladly haue your opinion of it.

Ma. Shew it me.

Faults in this
lesson.

Pol. Here it is.

Ma. Although maister Tamer-
ner did it I would not imitate it.

Pol. For what reasons?

Ma. First of all the beginning is
neither pleasing nor artificial because
of that ninth taken for the last part of
the first note, and first of the next
which is a thing vntolerable except
there were a sixth to beate it out, for
discordes are not to bee taken except
they haue vnperfect cordes to beare
them out, likewise betwixt the treble
and counter parts another might easi-
lie bee placed, all the rest of the mu-
sicke is harsh, & the close in the counter
part is both naught and stale like
vnto a garment of a strange fashion, which being new put on for a day or two will please
because of the noueltie, but being worne thread bare, wil grow in contempt, and so this
point when the lesson was made being a newe fashion was admitted for the raritie, al-
though the descant was naught, as being onely deuised to bee foisted in at a close a-
mongst many parts, for lacke of other shift, for though the song were of tenne or more
parts, yet would that point serue for one, not troubling any of the rest, but nowe a daies
it is growne in such common vse as diuers will make no scruple to vse it in fewe partes
where as it might well enough be left out, though it be very vsuall with our *Organists*.

Pol. That is verie true, for if you wil but once walke to Paules church you shall here it
three or foure times at the least, in one seruice if not in one verse.

Ma. But if you marke the beginning of it, you shal find a fault which enen now I con-
demned in your brothers lesson, for the counter is an eight to the treble, and the base an
eight to the tenor, & as the counter commeth in after the treble, so in the same maner
without varietie, the base commeth into the tenor.

Pol. These bee sufficient reasons indeede, but howe might the point haue otherwise
bee brought in.

Ma. Many waies, & thus for one.

The former
lesson bettered



Pol.

Pol. I woulde I could set down such another.

Phi. Withing will not auaille, but *fabricando fabri finis* therefore neuer leaue practi-
sing for that is in my opinion the readiest way to make such another.

Pol. You say true, and therefore I will trie to bring in the same point another way.

Phi. I see not what you can make worth the hearing vpon that point hauing such two
going before you.

Ma. Be not by his words terrified, but hold forward your determination, for by such
like contentions you shall profit more then you looke for.

Pol. How like you this way?



Ma. Very ill.

Pol. I pray you
shew me parti-
cularlie euerie
fault.

faultes in this
lesson.

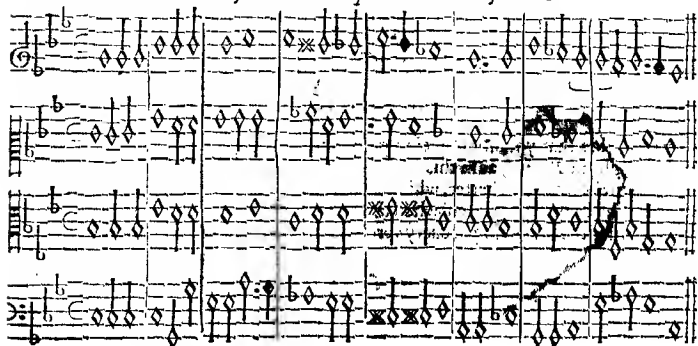
Ma. First of all
you begin vpon
a descorde,
secondlie the
parts be vnfor-
mall, and last-
lie the base is
brought in out
of y key which
faulste is com-
mitted because

of not causing the base answer to the counter in the eight, or at least to the tenor, but
because the tenor is in the lowe key, it were too lowe to cause the base answer it in the
eight, and therefore it had bene better in this place to haue brought in the base in *D sol*
re, for by bringing it in *C faul*, the counter being in *D la sol re*, you haue changed the aire
and made it quite vnformall, for you must cause your fuge answer your leading parte
either in the fifth, in the fourth, or in the eighth, & so likewise euery part to answer other,
although this rule bee not general, yet is it the best manner of maintaining pointes, for
those waies of bringing in of fuges in the third, sixth, and euery such like cordes though
they shew great sight yet are they vnpleasant and seldome vsed.

Pol. So I perceau that if I had studied of purpose to make an euill lesson I could not
haue made a worse then this, therefore once againe I will trie if I can make one which
may in some sort content you.

Ma. Take heed that your last be not the worst.

Pol. I would not haue it so, but *tandem aliquando*. how like you this?



Ma. The musick is in deed true, but you haue fet it in such a key as no man would haue done, except it had beene to haue plaide it on the Organes with a quier of singing men, for in deede such shifts the Organistes are many times compelled to make for ease of the fingers, but some haue brought it from the Organe, and haue gone about to bring it in common vse of singing with bad successe if they respect their credit, for take me any of their songes, so set downe and you shall not find a musician (how perfect soeuer hee be) able to *sol fa* it right, because he shall either sing a note in such a key as it is not naturally, as *la in C sol fa ut*, *sol in b fa b mi*, *fa in a la mi re*. or then hee shall be compelled to sing one note in two feuerall keyes in continual deduction as *fa in b fa b mi*, and *fa in A la mi re* immediatlie one after another, which is against our very first rule of the singing our fixe notes or tunings, and as for them who haue not practised that kind of songes, the verie sight of those flat cliffes (which stande at the beginning of the verse or line like a paire of staires, with great offence to the eie, but more to the amasing of the yong finger) make them mislearme their notes and so go out of tune, whereas by the contrary if your song were prickt in another key any young scholler might easilie and perfectly sing it, and what can they possible do with such a number of flat *b b*, which I could not as well bring to passe by pricking the song a note higher? lastly in the last notes of your third bar and first of the next, and likewise in your last bar you haue committed a grosse ouersight of leauing out the Cadence, first in your Alto, and lastly in the tenor at the very close, and as for those notes which you haue put in the tenor part in steede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue beene farre better, for that you cannot formally close without a Cadence in some one of the parts, as for the other it is an olde stale fashon of closing commonly vsed in the fifth part to these foure (as you shall knowe mote at large when I shall shewe you the practise of fixe partes) but if you would set downe of purpose to study for the finding out of a bad close, you could not redily light vpon a worse then this.

Pol. Then I pray you correct those faults, retaining that which is sufferable.

Ma. Here is your owne way altered in nothing but in the Cadences and key. But here



you must note that your song being gouerned with flats it is as vnformall to touch a sharpe eight in *E la mi*, as in this key to touch it in *F fa ut*, and in both places the sixth would haue beene much better, which would haue beene an eight to the treble, besides (which I had almost forgotten) when they make their songes with those flats, they not onelie pester the beginning of euery verse with them but also when a note commeth in

anc

any place where they should be vsed they will set another flat before it, so that of necessity it must in one of the places bee superfluous, likewise I haue seene diuers songes with those three flats at the beginning of euery verse, and notwithstanding not one note in some of the places where the flat is set from the beginning of the long to the end. But the strangers neuer pester their verse with those flats, but the song be naturally flat they will set one *b*, at the beginning of the verses of euery part, and if there happen anie extraordinary flat or sharpe they will set the signe before it, which may serue for the note and no more, likewise if the song bee sharpe if there happen anie extraordinary flat or sharpe they will signifie it as before, the signes stil seruing but for that note before which it standeth and for no mores.

Pol. This I will remember, but once againe I will see if I can with a lesson please you any better, and for that effect I pray you giue me some point which I may maintain

Pol. I will shewe you that peece of fauour if you will promise to requite me with the like fauor.

Pol. I promise you that you shall haue the hardest in all my budget.

Phi. I will deale more gently with you, for here is one which

in my opinion is familiar enough, and easie to be maintained.

Pol. Doubt not but my descant will be as familiar and as easie

to be amended, but I pray you keepe silence for a little while

else shall I neuer do any good.

Phi. I pray God it be good when it comes, for you haue already made it long enough.

Pol. Because you say so, I will proceed no further, and now let me here your opinion of it: there after I will shew it to our master.



The third part.



Faults in the lesson precedent.

der the counter part, it had beene much better and more formal. Thirdly in the seuenth bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three feuerall parts betweene your counter and treble. Fourthly in the eight bar your tenor and base go into an vnison without any necessitie. Fiftie in the tenth bar all the rest of the partes pause while the tenor leadeth and beginneth the fuge which causeth the musicke to seeme bare and lame, in deede if it had beene at the beginning of the second part of a song, or after a full close the fault had beene more excusable, but as it is vsed in this place, it disgraceth the musicke verie much. Sixthly the last note of the fifteenth bar and first of the next are two fifths in the base and tenor parts. Lastly your close in the treble part is so stale that it is almost worme eaten, and generally your treble part lieth so a loofe from the rest as though it were afraide to come nigh them, which maketh all the musicke both vnformall and vnpleasing, for the most artificial forme of composing is to couch the parts close together, so that nothing may be either added or taken away with out great hinderance to the other parts.

Pol. My brother blamed the beginning, because the leading part went so farre before the next: therefore I pray you let me here your opinion of that matter?

Ma. In deed it is true, that the neerer the following part be vnto the leading, the better the fuge is perceaued and the more plainlie discerned, and therefore did the musicians strue to bring in their pointes the soonest they coule, but the continuation of that neerenes caused them fall into such a common manner of composing that all their points were brought in after one fort, so that now there is almost no fuge to be found in anie booke which hath not beene many times vsed by others, and therefore wee must giue the fuge some more scope to come in, and by that meanes we shall shew some varietie which cannot the other may be showne.

Pol. Now (Sir) I pray you desire my brother *Philomathes* to maintaine the same point, that I may censure him with the same liberty where with hee censured me, for hee hath heard nothing of al which you haue saide of my lesson.

Ma. I wil. *Philomathes*: let me here how you can handle this same point.

Phi. How hath my brother handled it?

Ma. That shalbe counsel to you til we see yours.

Phi. Then shal you quickly see mine. I haue rubbd it out at length, though with much adoe: here it is, shew me the faults.

The third part.



Ma. Wee will first here what your brother saith to, and then will I declare mine opinion.

Phi. If he be the examiner, I am not afraide of condemnation.

Pol. What do you thinke I will spare you?

Phi. Not so: but I doubt of your sufficiencie to spie and examine the faultes, for they will be very grosse if you find them.

Pol. It may be that before I haue don you will thinke them grosse enough.

Ma. Go then roundly to worke, and shew vs what you mislike in the lesson.

Pol. Then: *In primis*, I mislike the beginnig vpon an vnison, *Item* I mislike two discordes (that is a second and a fourth) taken both together after the vnison in the second bar betwixt the tenor and counter: *Item*, *Tertio* I condemne as naught, the standing in the first a whole brieft together in the third bar in the counter & tenor parts, for though it be true and withal other shift enough to be had, yet be those vnperfect cords, seldome vsed of the skilfull, except when some perfect commeth immediatly after them, and there for being taken but to sweeten the musicke, though they make great varietie they must not be holden out in length, and stood vpon so long as others, but lightlie touched and so away. Besides, in manie parts if the sixth be so stood vpon it will be the harder to make good parts to them. *Item*, *Quarto* I condemne the standing in the vnison a whole semibreffe in the last note of the seuenth bar in the treble and counter parts, where you must note that the fault is in the treble and not in the counter. Lastlie, I condemne two fiftes in the penult and last notes of the tenth bar in the treble and tenor parts: likewise, that close of the tenor is of the ancient blocke, which is now growne out of fashion, because it is thought better & more comendable to come to a close deliberately with drawing and binding descant, then so suddenly to close, except you had an *ahone* or *Amen* to sing after it. How saie you (*M.*) haue I not said prettely wel to my young maisters lesson.

Ma. In deede you haue spied well, but yet there bee two things which haue escaped your sight.

Y.

Pol.

Faults in the lesson Precedent.

The third part.

More faults in
the lesson pre-
cedent.

Pol. It may be it past my skill to perceive them, but I pray you which be those two?

Ma. The taking of a Cadence in the end of the fifth bar, and beginning of the next, which might either have been below in the tenor or above in the treble, and is such a thing in all musick, as of all other things must not be left out, especially in closing either passing in the middle of a song or ending: for though it were but in two partes yet would it grace the musick, & the sinner it were viced, the better the song or lesson would be: much more in many parts, and in this place it had been far better to have left out any words whatsoever then the Cadence: and though you would keepe all the foure partes as they be, yet if you sing it in *Gagles* or *ut*, either in the treble or tenor, it would make a true fifth part to them. The Cadence likewise is left out where it might have bene taken in the ninth bar and counter part, which if it had bene taken would have caused the Tenor to come vp neerer to the counter, and the counter to the treble, and thereby so much the more have graced the musick.

Phi. It grieues me that he should have found so many holes in my cote, but it may be that he hath bin taken with some of those faults himselfe in his last lesson, and so might the more easily find them in mine.

Ma. You may peruse his lesson and see that.

Pol. But (sir) seeing both wee have tried our skill vpon one point, I pray you take the same point and make something of it which we may imitate, for I am sure my brother will be as willing to see it as I.

Phi. And more willing if more may be, therefore let vs intreat you to do it.

Ma. Little intreatie will suffice for such a matter, and therefore here it is.

The third part.

Pol. In mine opinion hee who can but rightly imitate this one lesson may be counted a good musician.

Phi. Why for

Y^a

Pol.

Pol. Because there be so many and diuers waies of bringing in the fuge shewed in it as would cause any of my humor bee in loue with it, for the point is brought in in the true ayre the parts going so close and formally that nothing more artificiall can bee wished: likewise marke in what maner any part beginneth and you shal see some other reply vpon it in the same point, either in shorter or longer notes also in the 22. barre when the Tenor expreth the point, the base reuerteth it, and at a worde I can compare it to nothing but to a wel garnished garden of most sweete flowers, which the more it is searched the more variety it yeldeth.

Ma. You are too hyperbolicall in your phrases, speaking not according to skill, but affection, but in truth it is a most common point, and no more then commonly handled, but if a man would study, he might vpon it find varietie enough to fil vp many sheets of paper: yea, though it were giuen to all the musiciens of the world they might compose vpon it, and not one of their compositions be like vnto that of another. And you shall find no point so wel handled by any man, either Composer or Organist, but with studie either he himselfe or some other might make it much better. But of this matter enough, and I thinke by the lessons and precepts which you haue already had, you may well enough vnderstand the most vsual allowances and disallowances in the composition of foure parts. It followeth now to shew you the practise of fine, therefore (*Philomathes*) let me see what you can doe at fine, seeing your Brother hath gone before you in foure.

Phi. I wil: but I pray you what generall rules and obseruations are to bee kept in fine patters?

Ma. I can giue you no generall rule, but that you must haue a care to cause your parts giue place one to another, and aboue all things auoide standing in vnisons, for seeing they can hardly bee altogether auoided the more care is to bee taken in the good vse of them, which is best shewn in passing notes, and in the last part of a note. The other rules for casting of the partes and taking of allowances be the same which were in foure parts.

Phi. Giue me leaue then to pause a little, and I wil trie my skill:

Ma. Pause much, and you shal do better.

Pol. What? wil much studie helpe?

Mr. Too much study dullerth the vnderstanding, but when I bid him pause much, I wil him to correct often before he leaue.

Pol. But when he hath once set downe a thing right, what neede him study any more at that time?

Ma. When he hath once set downe a point, though it be right, yet ought hee not to rest there, but should rather looke more earnestly howe hee may bring it more artificiallie about.

Pol. By that meanes hee may scrape out that which is good, and bring in that which wil be worse.

Ma. It may be that he wil do so at the first, but afterwards when he hath discretion to deceme the goodnesse of one point aboue another, hee wil take the best and leaue the worst. And in that kind, the Italians and other strangers are greatlie to be commended, who taking any point in hand, wil not stand long vpon it, but wil take the best of it and so away to another, whereas by the contrarie, we are so tedious that of one point wee will make as much as may serue for a whole song, which though it shew great art in variety, yet is it more then needeth, except one would take vpon them to make a whole fancy of one point. And in that also you shall find excellent fantasies both of *maister Alfonso, Horatio Vecchi*, and others. But such they seldome compose, except it either bee to shewe their varietie at some odde time to see what may be done vpon a point without a dittie, or at the request of some friend, to shew the diuersitie of sundrie mens vaines vpon one subject. And though the Lawyers say that it were better to suffer a hundred guilty persons

sons escape them to punish one guiltles, yet ought a musician rather blotte out twentie good points then to suffer one point passe in his compositions vnartificially brought in. *Phi.* I haue at length wrested out a way, I pray you sir peruse it and correct the faults,



Ma. You haue wrested it out in deede, as for the faults they bee not to be corrected.

Phi. what is the lesson so excellent wel contriued?

Ma. No: but except you change it all you cannot correct the fault which like vnto a hereditarie leprosie in a mans bodie is vncurable without the dissolution of the whole?

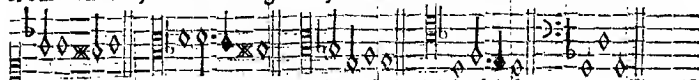
Phi. I pray you what is the fault.

Ma. The compasse, for as it standeth you shall hardly finde fine ordinarie voices to sing it, and is it not a shame for you being tould of that fault so many times before, to fall into it now againe? for if you marke your fift bar, you may easely put three parts betwixt your meane and tenor, and in the eight bar you may put likewise three parts betwene your treble and meane, grosse faults and only committed by negligence, your last notes of

of the ninth bar and first of the next are two fifths in the treble, and meane parts, and your two last barres you haue robbed out of the capshole of some olde Organist, but that close though it fit the finger as that the deformitie whereof may be hidden by the finger, yet is it not sufferable in compositions for voices, seeing there be such harsh discords taken as are flat against the rules of musike.

Phi. As how?

Ma. Discorde against discorde, that is, the treble and tenor are a discorde, and the base and tenor likewise a discorde in the latter part of the first semibriefe of the last barre, and this fault is committed by breaking the notes in dissonance, but that and many other such closings haue beene in too much estimation heretofore amongst the verie chiefe of our musicians, whereof amongst many euill this is one of the worst.



Phi. Wherein do ye condemne this close, seeing it is both in long notes and likewise a Cadence.

Ma. No man can condemne it in the treble counter or base partes, but the Tenor is a blemish to the other, and such a blemish as if you will study of purpose to make a bad part to any others you could not possible make worse, therefore in any case abstaine from it and such like.

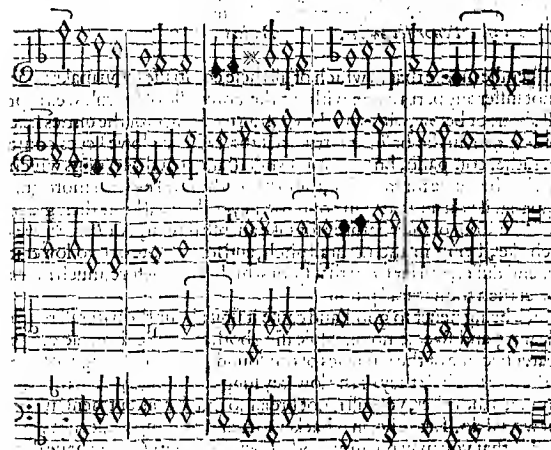
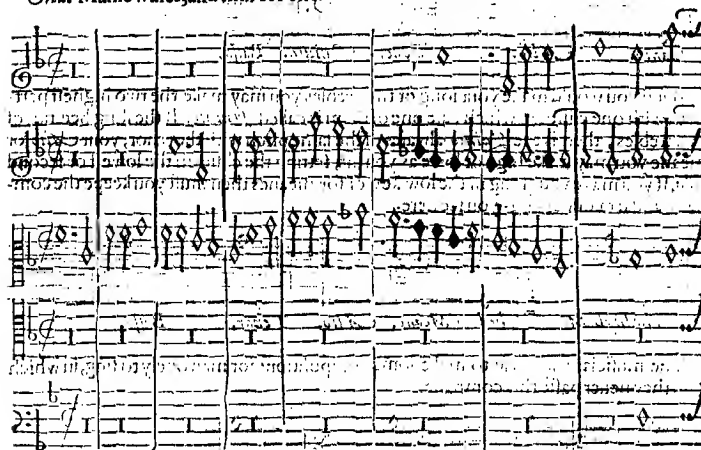
Phi. Seeing the other parts be good how might the tenor be altered and made better.

Ma. Thus, now let your eare bee iudge in the singing, and you your selfe will not denie but that you find much harrer ayre and more fullnes then was before, you may reple and say the other was fuller because it did more offende the eare, but by that reason you might likewise argue that a song full of false descant is fuller then that which is made of true cords. But (as I tolde you before) the best coming to a close is in binding wife in long drawing notes (as you see in the first of these examples following) and most chiefly when a fuge which hath beene in the same song handled is drawne out to make the close in binding wife, as imagine that this point hath in your song beene maintained you may drawe it out to make the close as you see in the last of these exam ples.



Phi. I pray you take the fuge of my lesson, and shew me how it might haue beene followed better.

Ma. Manie waies, and thus for one.

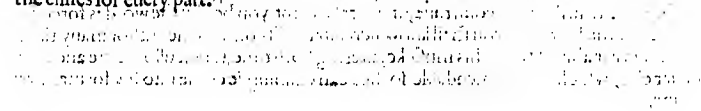


Phi. You haue caused two sundrie parts sing the same notes in one and the selfe same key.

Ma. That is no fault, for you may make your song either of two Trebles, or two Meanes in y^e high key or low key, as you list.

Phi. What do you meane by the high key?

Ma. All songs made by the Musicians, who make songs by discretion, are either in the high key or in the low key. For if you make your song in the high key here is the compasse of your musicke, with the forme of setting the clifpes for every part.





But if you would make your song of two trebles you may make the two highest parts both with one cleffe, in which case one of them is called *Quinto*. If the song bee not of two trebles, then is the *Quinto* alwaies of the same pitch with the tenor; your *Alto* or meane you may make high or lowe as you list, setting the cleffe on the lowest or second rule. If you make your song in the low key, or for meanes then must you keepe the compasse and set your cleffe as you see here.



The musicians also vse to make some compositions for men onely to sing, in which case they neuer passe this compasse.



Now must you diligently make that in which of all these compasses you make your musicke, you must not suffer any part to goe without the compasse of his rules, except one note at the most above or below, without it be vpon an extremity for the ditties sake or in notes taken for *Diapasons* in the base. It is true that the high and lowe keyes come both to one pitch, or rather compasse, but you must vnderstand that those songs which are made for the high key be made for more life, the other in the low key with more grauetie and stainessse, so that if you sing them in contrarie keyes, they will loose their grace and will be wrestled as it were out of their nature: for take an instrument, as a *Lute Orpharion*, *Pandora*, or such like, being in the naturall pitch, and set it a note or two lower it will go much heauier and duller, and far from that spirit which it had before, much more being foure notes lower then the naturall pitch.

Likewise take a voice being neuer so good, and cause it sing about the naturall reach it will make an vnpleasing and sweete noise, displeasing both the finger because of the straining, and the hearer because of the wildenes of the sound: euen so, if songes of the high key be sung in the low pitch, & they of the low key sung in the high pitch, though it will not be so offensive as the other, yet will it not breed so much contentment in the hearer as otherwise it would do. Likewise, in what key soeuer you compose, let not your parts be so far asunder as that you may put in any other betwixt them, (as you haue don in your last lesson) but keepe them close together, and if it happen that the point cause them go an eight one from the other (as in the beginning of my example you may see) yet let them come close together againe, and aboue all thinges keepe the ayre of your key (be it in the first tune, second tune, or other) except you bee by the wordes forced to beare it, for the Dittie (as you shall know hereafter) will compell the author many times to admit great absurdities in his musicke, altering both time, tune, cullour ayre and what soeuer else, which is commendable so hee can cunninglie come into his former ayre againe.

Phi. I wil by the grace of God diligentlie obserue these rules, therefore I pray you giue vs some more examples which we may imitate, for how can a workeman worke, who hath had no patterne to instruct him.

Ma. If you would compose well the best patternes for that effect or the workes of excellent men, wherein you may perceiue how points are brought in, the best way of which is when either the song beginneth two seuerall points in two seuerall parts at once, or one point fore-right and reuerted. And though your fore-right fuges be verie good, yet are they such as any man of skill may in a manner at the first sight bring in, if hee doe but heare the leading part sung; but this way of two or three seuerall points going together is the most artificiall kinde of composing which hetherto hath beene inuented, either for *Motets* or *Madrigals*, speciallie when it is mingled with reueries, because for it maketh the musick seeme more strange, whereof let this be an example.





Pol. In truth if I had not looked vpon the example, I had not vnderstood your wordes, but now I perceane the meaning of them.

Phi. And must euerie part maintaine that point wherewith it did begin, not touching that of other parts?

Ma. No, but euerie part may replie vpon the point of another, which causeth verie good varietie in the harmonic, for you see in the example that euerie part carcheth the point from another, so that it which euen now was in the high part, will bee straight waie in a lowe part and contrariwise.

Pol. Now shew vs an example of a point reuerted.

Ma. Here is one.



Pol. Brother here is a lesson worthie the noting, for euerie part goeth a contrarie waie, so that it may be called a reuert reuerted.

Phi. It is easie to be vnderstood, but I am afraid it wil carrie great deficuiltie in the practise.

Pol. The more paines must be taken in learning of it, but the time passeth away, therefore I pray you (Sir) giue vs another example of a foreight point without anie reuerting.

Ma. Here is one, peruse it for the maintaining of long pointes, either foreight or reuert are verie good in Morcets, and al other kinds of graue musicke.

The third part.



Phi. Here be good musicians, but in the ninth bar there is a discord for taken, and so mixed with flats and sharps as I haue not seene any taken in the like order.

Pol. You must not thinke but that our master hath some one secret in composition which is not common to euery scholler, and though this seeme absurd in our dul and weake iudgement, yet out of doubt our master hath not set it downe so without iudgement.

Phi. Yet if it were lawfull for me to declare mine opinion, it is scant tolerable.

Ma. It is not only tollerable but commendable, and so much the more commendable as it is far from the common and vulgar vaine of closing, but if you come to peruse the works of excellent musicians you shall finde many such bindings, the strangeness of the inuention of which, chiefly caused them to be had in estimation amongst the skilful.

Pol. You haue hitherto giuen vs all our examples in Morets manner, therefore I pray you

The third part.

giue vs now some in forme of a *Madrigale*, that wee may perceine the nature of that musicke as well as that of the other.

Ma. The time is almost spent: therefore that you may perceiue the maner of composition in fixe partes, and the nature of a *Madrigale* both at once. Here is an example of that kind of musicke in fixe partes, so that if you marke this well, you shall see that no point is long staied



The third part.



vpon, but once or twice driuen through all the partes, and sometimes reuerted, and so to the clofe then taking another, and that kind of handling points is most esteemed in *Madrigals* either of five or six parts, specially when two parts go one way, and two another way, and most commonly in tenths or thirdes, as you may see in my former example of five parts, of maintaining two points or more at once. Likewise the more varietie of points bee shewed in one song, the more is the *Madrigal* esteemed, and withall you must bring in fine bindings and strange closes according as the words of your Dittie shal moue you, also in these compositions of fixe parts, you must haue an especiall care of causing your parts giue place one to another, which you cannot do without restings, nor can you (as you shall knowe more at large anon) cause them rest till they haue expressed that part of the dittie which they haue begun, and this is the cause that the parts of a *Madrigal* either of five or fixe parts go sometimes full, sometimes very single, sometimes iumping together, and sometime quite contrarie waies, like vnto the pafion which they expresse, for as you schollers say that loue is full of hopes and feares, so is the *Madrigal* or louers musicke full of diuersitie of pafions and ayres.

Phi. Now sir because the day is far spent, and I feare that you shall not haue time enough to relate vnto vs those things which might be desired for the full knowledge of musicke, I will request you before you proceede to any other matters to speake something of Canons.

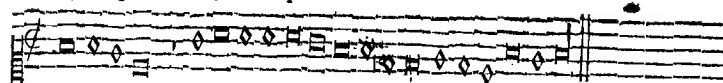
Ma. To satisfie your request in some respect, I will shewe you a fewe whereby of your selfe you may learne to find out more. A Canon then (as I told you before scholler *Philomathes*) may be made in any distance comprehended within the reach of fy voice, as the 3. 5. 6. 7. 8. 9. 10. 11. 12. or other, but for the composition of Canons no generall rule can be giuen as that which is performed by plaine sight, wherefore I will refer it to your own studie to find out such points as you shall thinke meetest to bee followed, and to frame and make them fit for your Canon, the Authors vse the Canons in such diuersitie that it were folly to thinke to set downe the formes of them, because they be infinit, and also daillie more and more augmented by diuers, but most commonly they set some darke words by them, signifying obscurely how they are to be found out, and sung as by this of *Lusquin* you may see,

Canon

The third part.

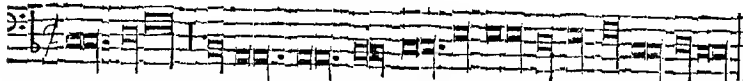
Canon.

*In gradus undenos descendant multiplicantes.
Consimilique modo crescant antipodes uno.*

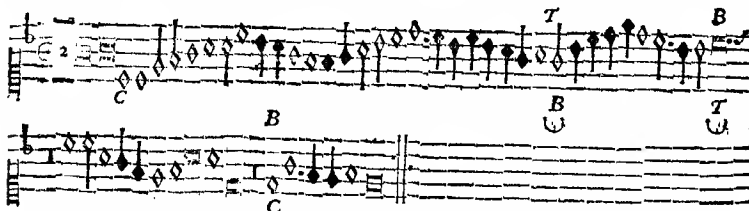


For he setting downe a song of foure parts, hauing prickt all the other partes at length, setteth this for the base, and by the word *Antipodes* you must vnderstand *per arsin & thesin* though the word *multiplicantes* bee to obscure a direction to signifie that euerie note must bee foure times the value of it selfe, as you may perceiue by this

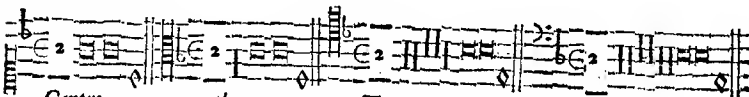
Resolution.



And though this be no Canon in that fence as wee commonly take it, as not being more parts in one, yet be these words a *Canon*: if you desire to see the rest of the parts at length you may finde them in the third booke of *Giareanus* his *dodecachordon*. But to come to those *Canons* which in one part haue some others concluded, here is one without any *Canon* in words, composed by an olde author *Petrus Platensis*, wherein the beginning of euerie part is signified with a letter S. signifying the highest or *Suprema vox*, C. the Counter, T. Tenor, and B. the base, but the ende of euerie part hee signified by the same letters inclosed in a semicircle, thus:



But least this which I haue spoken may seeme obscure, here is the resolution of the beginning of euerie part.



Cantus.

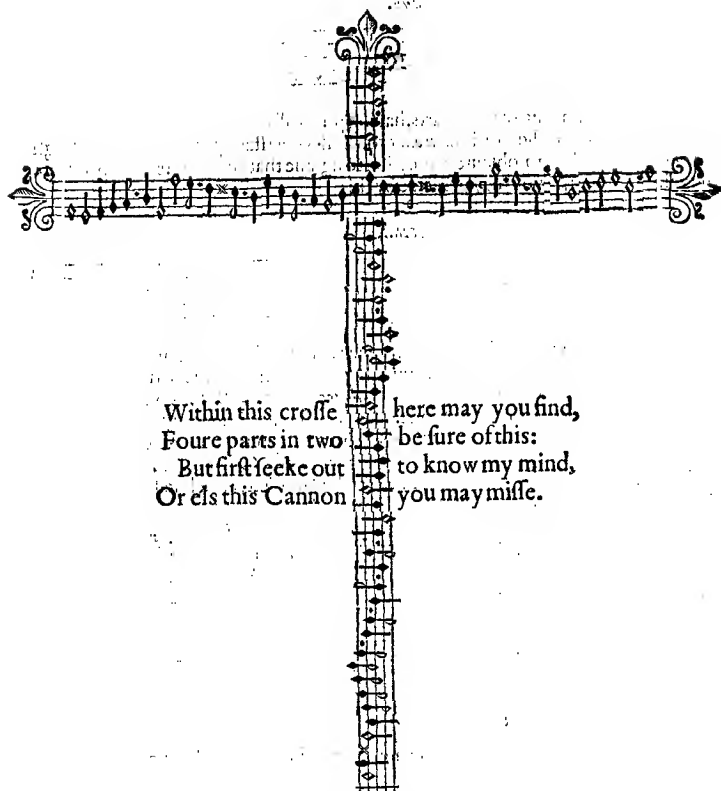
Altus.

Tenor.

Bassus.

Of this kinde and such like, you shall find many both of 2, 3, 4, 5. and sixe parts, euery where in the works of *Lusquin*, *Petrus Patensis*, *Brumel*, & in our time, in the Introductions of *Baselius* & *Calvisius* with their resolutions and rules how to make them, therefore I wil cease to speake any more of them, but many other *Canons* there bee with *enigmatical* wordes set by them, which not onlie strangers haue vsed, but also many Englishmen, and I my selfe (being as your *Maro* saith *audax inuenta*) for exercises did make this crosse without any clifses, with these wordes set by it:

The third part.



Within this crosse here may you find,
 Foure parts in two be sure of this:
 But first seeke out to know my mind,
 Or els this Canon you may misse.

Which is indeed so obscure that no man without the Resolution wil find out how it may be sung, therefore you must note that the *Transuerſarie* or armes of the crosse containe a *Canon* in the twelfth, above which singeth euery note of the base a pricke minime till you come to this signe A where it endeth. The *Radius* or staffe of the crosse containeth likewise two partes in one, in the twelfth vnder the treble, singing euery note of it a semibreue till it cometh to this signe as before; likewise you must note that all the parts begin together without any resting, as this *Resolution* you may see.

The third part.

The Resolution.

Cantus.

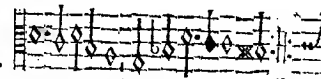
Alto.

Tenor.

Basso.

There be also some compositions which at the first sight will seeme very hard to bee done, yet hauing the rules of the composition of them deliuered vnto you, they wil seeme very easie to be made, as to make two partes in one, to be repeated as oft as you will, and at euery repetition to fall a note, which though it seeme strange, yet it is performed by taking your finall Cadence one note lower then your first note was, making your first the close, as in this example by the director you may perceiue.

*Canon in
epidiatessaron.*



Likewise you may make eight partes in foure (or fewer or more as you list) which may bee sung backward & forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quight through, and the rules to make it be these, make how many parts you list, making two of a kind (as two trebles, two tenors, two counters, and two bases) but this caueat you must haue, that at the beginning of the song all the parts must begin together full, and that you must not set any pricke in all the song (for though in singing the part forward it wil go wel, yet when the other commeth backward it wil make a disturbance in the musicke because the singer wil be in a doubt to which note the pricke belongeth. For if hee should hold it out with the note which it followeth it would make an odde number, or then he must hold it in that tune wherein the following note is, making it of that time as if it followed that note, which would be a great absurditie to set a pricke before the note, of which it taketh the time: hauing so made your song, you must set one part at the end of the other of the same kind (as treble after treble, base after base, &c.) so that the end of the one be ioined to the end of the other; so shall your musicke go right forward and backward, as thus for example.

Aa.

Canon

Canon 3. parts in 4. retro & retro.

Canio retro & retro

Alto retro & retro

Tenore retro & retro

Basso retro & retro

Resolution.

If you desire more examples of this kind, you may finde one of maister *Birds*, being the last song of those Latine Motets, which vnder his & maister *Tallis* his name were published.

In this maner also be y catches made, making how many parts you list, and setting them all after one thus.

The Resolution.

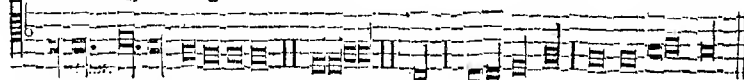
Four parts in one in the unison.

Nowe hauing discoursed vnto you the composition of three, foure, fise and fixe partes with these fewe waies of Canons and catches:

It followeth to shew you how to dispose your musicke according to the nature of the words which you are therein to expresse, as whatsoeuer matter it be which you haue in hand, such a kind of musicke must you frame to it. You must therefore if you haue a graue matter, apply a graue kinde of musicke to it: if a merrie subiect you must make your musicke also merrie. For it will be a great aburditie to vse a sad harmonic to a merrie matter, or a merrie harmonic to a sad lamentable or tragicall dittie. You must then when you would expresse any word signifying hardnesse, crueltie, bitterness, and other such like, make the harmonic like vnto it, that is, somewhat harsh and hard but yet so y it offend not. Likewise, when any of your words shal expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonic be sad and doleful, so that if you would haue your musicke signifie hardnes, cruelty or other such affects, you must cause the partes proceede in their motions without the halfe note, that is, you must cause them proceed by whole notes, sharpe thirde, sharpe fixes and such like (when I speake of sharpe or flat thirde, and fixes, you must vnderstand that they ought to bee so to the base) you may also vse Cadences bound with the fourth or feuenth, which being in long notes will exasperat the harmonic: but when you would expresse a lamentable passion, then must you vse motions proceeding by halfe notes. Flat thirde and flat fixes, which of their nature are sweet, speciallie being taken in the true tune and naturall aire with discretion and iudgement. but those cordes so taken as I haue saide before are not the sole and onely cause of expressing those passions, but also the motions which the parts make in singing do greatly helpe, which motions are either naturall or accidental. The naturall motions are those which are naturallie made betwixt the keyes without the mixture of any accidentall signe or corde, be it either flat or sharpe, and these motions be more masculine causing in the song more virilitie then those accidentall cordes which are marked with these signes: *♯*. *b*. which be in deede accidentall, and make the song as it were more effeminate & languishing then the other motions which make the song tude and founding: so that those naturall motions may serue to expresse those effectes of crueltie, tyrannie, bitterness and such others; and those accidentall motions may fullie expresse the passions of griefe, weeping, sighes, sorrowes, sobbes, and such like.

Rules to be
obserued in
dittying.

Also, if the subiect be light, you must cause your musicke go in motions, which carrie with them a celeritie or quicknesse of time, as minims, crotchets and quauers: si it be lamentable, the note must goe in flow and heauie motions, as semibreues, breues and such like, and of all this you shall finde examples euerie where in the workes of the good musicians. Moreouer, you must haue a care that when your matter signifieth ascending, high heauen, and such like, you make your musicke ascend: and by the contrarie where your dittie speaketh of descending lowenes, depth, hell, and others such, you must make your musicke descend, for as it will be thought a great absurditie to talke of heauen and point downwarde to the earth: so will it be counted great incongruities if a musician vpon the wordes hee ascended into heauen shoulde cause his musicke descend, or by the contrarie vpon the descension shoulde cause his musicke to ascend. We must also haue a care so to applie the notes to the wordes, as in singing there be no barbarisme committed: that is, that we cause no sillable which is by nature short be expressed by manie notes or one long note, nor no long sillable be expressed with a shorte note, but in this fault do the practitioners erre more grosselie, then in any other, for you shall find few longes wherein the penult sillables of these wordes, *Dominus. Angelus, filius, miraculum, gloria*, and such like are not expressed with a long note, yea many times with a whole dosen of notes, and though one shoulde speak of fortie he should not say much amisse, which is a grosse barbarisme, & yet might be easilie amended. We must also take heed of seperating any part of a word from another by a rest, as some dunces haue not slackt to do, yea one whose name is *Iohannes Dunstaple* (an ancient English author) hath not onlie deuided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of foure parts vpon these wordes, *Nesciens virgo mater virum.*



Ipsu regem angelo rum so la vir go laeta bat.

For these be his owne notes and wordes, which is one of the greatest absurdities which I haue seene committed in the dittying of musicke, but to shewe you in a worde the vse of the rests in the dittie, you may set a crotchet or minime rest aboue a coma or colon, but a longer rest then that of a minime you may not make till the sentence bee perfect, and then at a full point you may set what number of rests you will. Also when you would expresse sighes, you may vse the crotchet or minime rest at the most, but a longer then a minime rest you may not vse, because it will rather seeme a breth taking then a sigh, an example whereof you may see in a very good song of *Stephano venturi* to five voices vpon this dittie *quell'aura che spirando a Paura mia?* for comming to the worde *so spiri* (that is sighes) he giueth it such a natural grace by breaking a minime into a crotchet rest and a crotchet, that the excellency of his iudgment in expressing and gracing his dittie doth therein manifestlie appeare. Lastlie, you must not make a close (especiallie a full close) till the full sence of the wordes be perfect: so that keeping these rules you shall haue a perfect agreement, and as it were a harmonical consent betwixt the matter and the musicke, and likewise you shall bee perfectly vnderstoode of the auditor what you sing, which is one of the highest degrees of praise which a musician in dittying can attaine vnto or wish for. Many other pettie obseruations there be which of force must be left out in this place, and remitted to the discretion and good iudgement of the skilful composer.

Pol. Now (sir) seeing you haue so largely discoursed of framing a fit musicke to the nature of a dittie, we must earnestly intreat you, (if it be not a thing too troublesome) to discourse vnto vs at large all the kinds of musicke, with the obseruations which are to be kept in composing of euerie one of them.

Ma. Although by that which I haue already shewed you, you might with studie collect the nature of all kindes of musicke, yet to ease you of that paine, I will satisfie your request though

though not at full, yet with so many kinds as I can call to memorie: for it will be a hard matter vpon the suddaine to remember them all, and therefore (to go to the matter roundly, and without circumstances) I say that all musicke for voices (for onlie of that kinde haue we hitherto spoken) is made either for a dittie or without a dittie, if it bee with a dittie, it is either graue or light, the graue ditties they haue stil kept in one kind, so that whatsoeuer musicke bee made vpon it, is comprehended vnder the name of a Motet: a Motet is properlie a song made for the church, either vpon some hymne or Antheme, or such like, and that name I take to haue bene giuen to that kinde of musicke in opposition to the other which they called *Canto fermo*, and we do commonlie call plain song, for as nothing is more opposit to standing and firmnes then motion, so did they giue the Motet that name of mouing, because it is in a manner quight contrarie to the other, which after some sort, and in respect of the other standeth still. This kind of al others which are made on a dittie, requireth most art, and moneth and causeth most strange effects in the hearer, being aptlie framed for the dittie and well expressed by the finger, for it will draw the auditor (and speciallie the skilfull auditor) into a deuout and reuerent kind of consideration of him for whose praise it was made. But I see not what pafsions or motions it can stirre vp, being sung as most men doe commonlie sing it: that is, leauing out the dittie and singing onlie the bare note, as it were a musicke made onlie for instruments, which will in deed shew the nature of the musicke, but neuer carrie the spirit and (as it were) that liuelie foule which the dittie giueth, but of this enough. And to returne to the expressing of the dittie, the matter is now come to that state that though a song be neuer so well made & neuer so aptlie applied to the words, yet shall you hardlie find fingers to expresse it as it ought to be, for most of our church men, (so they can crie louder in y quier then their fellows) care for no more, whereas by the contrarie, they ought to studie howe to vowell and sing cleane, expressing their wordes with deuotion and passion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holie things. But this for the most part, you shall find amongst them, that let them continue neuer so long in the church, yea though it were twentie yeares, they will neuer studie to sing better then they did the first day of their presentment to that place, so that it should seeme that hauing obtained the liuing which they sought for, they haue little or no care at all either of their owne credit, or well discharging of that dutie whereby they haue their maintenance. But to returne to our Motets, if you compose in this kind, you must cause your harmonie to carrie a maiestie taking discords and bindings so often as you canne, but let it be in long notes, for the nature of it will not beare shorr notes and quicke motions, which denotate a kind of wantonnes.

This musicke (a lamentable case) being the chiefest both for art and vilitie, is notwithstanding little esteemed, and in small request with the greatest number of those who most highly seeme to fauor art, which is the cause that the composers of musick who otherwise would follow the depth of their skill, in this kinde are compelled for lacke of *maecenates* to put on another humor; and follow that kind wherunto they haue neither bene brought vp, nor yet (except so much as they can learne by seeing other mens works in an vnknown tounge) doe perfectly vnderstand y nature of it, such be the new fangled opinions of our cuntry men, who will highlie esteeme whatsoeuer commeth from beyoud the seas, and speciallie from Italie, be it neuer so simple, contemning that which is done at home though it be neuer so excellent. Nor yet is that fault of esteeming so highlie the light musicke particular to vs in England, but generall through the world, which is the cause that the musicians in all countiees and chiefly in Italy, haue imploied most of their studies in it: whereupon a learned man of our time writing vpon *Cicero* his dreame of *Scipio* saith, that the musicians of this age, in steed of drawing the minds of men to the consideration of heauen and heauenlie things, doe by the contrarie set wide open the gates of hell, causing such as delight in the exercise of their art tumble headlong into perdition.

This much for Motets, vnder which I comprehend all graue and sobet musicke, the light musicke

Light mus-
icke.
A Madrigal

Canzonets

Neapolitan

Villenclic.

Ballette.

Vinate

Iustinianes

Pastorelle
pastorales
with duties
Fantasies.

musicke hath bene of late more deeply diued into, so that there is no vanitie which in it hath not bene followed to the full, but the best kind of it is termed *Madrigal*, a word for the etymologie of which I can giue no reason, yet vse sheweth that it is a kinde of musicke made vpon songs and sonnets, such as *Petrarcha* and many Poets of our time haue excelled in. This kind of musicke weare nor so much disallowable if the Poets who compose the ditties would abstaine from some obscenities, which all honest eares abhor, and sometime from blasphemies to such as this, *ch'altro di te iddio non voglio* which no man (at least who hath any hope of saluation) can sing without trembling. As for the musick it is next vnto the Motet, the most artificiall and to men of vnderstanding most delightfull. If therefore you will compose in this kind you must possesse your selfe with an amorous humor (for in no composition shal you proue admirable except you put on, and possesse your selfe wholly with that vaine wherein you compose) so that you must in your musicke be wauering like the wind, sometime wanton, sometime drooping, sometime graue and staide, or herwhile effeminate, you may maintaine points and reuert them, vse triplaes and shew the verie vttermost of your varietie, and the more varietie you shew the better shal you please. In this kind our age excelleth, so that if you would imitate any, I would appoint you these for guides: *A sponso ferrabesco* for deepe skill, *Luca Marcen- zo* for good ayre and fine inuention, *Horatio Vecchi*, *Stephano Venturi*, *Ruggiero Gionanelli*, and *Iohn Croce*, with diuers others who are verie good, but not so generallie good as these. The seconde degree of graetie in this light musicke is giuen to Canzonets that is little. thorte songs (wherin little arte can be shewed being made in straines, the beginning of which is some point lightlie touched, and euerie straine repeated except the middle) which is in composition of the musick a counterfet of the *Madrigal*. Of the nature of these are the *Neapolitan* or *Canzone a la Napolitana*, different from them in nothing sauing in name, so that whosoever knoweth the nature of the one must needs know the other also, and if you thinke them wor- thie of your paines to compose them, you haue a patterne of them in *Luca Marcenno* and *Iohn Feretti*, who as it should seeme hath imployed most of all his study that way. The last degree of graetie (if they haue any at all) is giuen to the *villanelle* or countrie songs which are made only for the ditties sake, for so they beaply set to expresse the nature of the ditty, the compo- ser (though he were neuer so excellent) will not stick to take many perfect cordes of one kind together, for in this kind they thinke it no fault (as being a kind of keeping *decorum*) to make a clownish musicke to a clownish matter, & though many times the ditty be fine enough yet because it carrieth that name *villanelle* they take those disallowances as being good enough for plow and cart. There is also another kind more light then this, which they tearme *Ballette* or daunces, and are songs, which being song to a ditty may likewise be daunced: these and all other kinds of light musicke sauing the *Madrigal* are by a generall name called *ayres*. There be also an other kind of *Ballets*, commonlie called *fa las*, the first set of that kind which I haue seene was made by *Gastaldi*, if others haue laboured in the same field, I know not but a slight kind of musick it is, & as I take it deuised to be daunced to voices. The slightest kind of musick (if they deserue the name of musicke) are the *vinate* or drincking songs, for as I said before, there is no kinde of vanitie whereunto they haue not applied some musick; or other, as they haue framde this to be sung in their drinking, but that vice being so rare among the Italians, & Spaniards: I rather thinke that musicke to haue bin deuised by or for the Germans (who it swarines do flocke to the Vniuersitie of Italie) rather then for the Italians themselves. There is likewise a kind of songs (which I had almost forgotten) called *Iustinianes*, and are al written in the *Bergamasca* language a wanton and rude kinde of musicke it is, and like enough to carrie the name of some notable Curtisan of the Citie of *Bergama*, for no man will denie that *Iusti- niana* is the name of a woman. There be also many other kindes of songs which the Italians make as *Pastorellas* and *Passamejos* with a ditty and such like, which it would be both tedious and superfluous to declare vnto you in words, therefore I will leaue to speake any more of them, and begin to declare vnto you those kinds which they make without ditties. The most prin- cipal

cipall and chiefest kind of musicke which is made without a ditty is the fantasie, that is, when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seeme best in his own conceit. In this may more art be shown then in any other musicke, because the composer is tided to nothing but that he may adde, deminish, and alter at his pleasure. And this kind will beare any allowances whatsoeuer tolerable in other musick, except changing the ayre & leauing the key, which in fantasie may neuer bee suffered. Other things you may vse at your pleasure, as bindings with discordes, quicke motions, slow motions, proportions, and what you list. Likewise, this kind of musick is with them who practise instruments of parts in greatest vse, but for voices it is but sildome vsed. The next in grauity and goodnes vnto this is called a pauane, a kind of staide musicke, ordained for graue dauncing, and most commonlie made of three straines, whereof euerie straine is plaid or sung twice, a straine they make to containe 8. 12. or 16. semibreues as rhye list, yet fewer then eight I haue not seene in any pauan. In this you may not so much insist in following the point as in a fantasie: but it shal be inough to touch it once and so away to some close. Also in this you must cast your musicke by foure, so that if you keepe that rule it is no matter how many foures you put in your straine, for it will fall out well enough in the ende, the arte of dauncing being come to that perfection that euerie reasonable dauncer will make measure of no measure, so that it is no great matter of what number you make your straine. After euerie pauan we usually set a galliard (that is, a kind of musicke made out of the other) causing it go by a measure, which the learned call *trochaicam rationem*, consisting of a long and short stroke succelsiue, for as the foote *trocheus* consisteth of one sillable of two times, and another of one time, so is the first of these two strokes double to the latter: the first beeing in time of a semibreue, and the latter of a minime. This is a lighter and more stirring kinde of dauncing then the pauane consisting of the same number of straines, and looke howe manie foures of semibreues, you put in the straine of your pauan, so many times sixe minimes must you put in the straine of your galliard. The Italians make their galliardes (which they tearme *falsarelle*) plaine, and frame ditties to them, which in their *mascardoes* they sing and daunce, and many times without any instruments at all, but in steed of instruments they haue Curti- sans disguised in mens apparell, who sing and daunce to their owne songs. The *Alman* is a more heauie daunce then this (sillie representing the nature of the people, whose name it carrieth) so that no extraordinarie motions are vsed in dauncing of it. It is made of straines, some- times two, sometimes three, and euerie straine is made by foure, but you must marke that the foure of the pauan measure is in *dupla* proportion to the foure of the *Alman* measure, so that as the vsuall Pauane containeth in a straine the time of sixteene semibreues, so the vsuall *Al- maine* containeth the time of eight; and most commonlie in short notes. Like vnto this is the French *branle* (which they call *branle simple*) which goeth somewhat rounder in time then this, otherwise the measure is all onc. The *branle de poisson* or *branle double* is more quick in time, (as being in a rounde Tripla) but the straine is longer, containing most vsuallie twelue whole strokes. Like vnto this (but more light) be the *voltas* and *courantes* which being both of a mea- sure, ar notwithstanding daunced after sundrie fashions, the *volt* rising and leaping, the *cour- ante* trauffling and running, in which measure also our countrey daunce is made, though it be daunced after another forme then any of the former. All these be made in straines, either two or three as shall seeme best to the maker, but the *courant* hath twice so much in a straine, as the English countrey daunce. There be also many other kindes of daunces (as *hornepyes* *Jygges* and infinite more) which I cannot nominate vnto you, but knowing these the rest can not but be vnderstood, as being one with some of these which I haue already told you. And as there be diuers kinds of musicke, so will some mens humors be more enclined to one kind then to another. As some wil be good descanters, and excell in descant, and yet wil be but bad composers, others will be good composers and but bad descanters extempore vpon a plaine song, some will excel in composition of Motets, and being set or inioyned to make a *Ma- drigal*.

Pauens.

Galliards.

Alman.

Branle.

Voltas com-
pantes.
Countrey
daunces.

Diuers men
diuersly af-
fected to di-
uers kindes
of musick.

drigal will be very far from the nature of it, likewise some will be so possessed with the *Madrigal* humor, as no man may be compared with them in that kind, and yet being enioyred to compose a motet or some sad and heauy musicke, will be far from the excellencie which they had in their owne vaine. Lastlie, some will be so excellent in points of voluntary vpon an instrument as one would thinke it vnpossible for him not to be a good composer, and yet being enioyred to make a song will do it so simple as one would thinke a scholler of one yeares practice might easily compose a better. And I dare boldly affirme, that looke which is hee who thinketh himselfe the best descanner of all his neighbors, enioyne him to make but a scottish Lygge, he will grossely erre in the true nature and qualitie of it.

The conclu-
sion of the
dialogue.

Thus haue you briefelie those preceptes which I thinke necessarie and sufficient for you, wherby to vnderstand the composition of 3. 4. 5. or more parts, whereof I might haue spoken much more, but to haue doonne it without being tedious vnto you, that is, to mee a great doubt seeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practice. Seeing therefore you lacke nothing of perfect musicians, but only vie to make you prompt and quicke in your compositions, and that practice must only bee done in time, as well by your selues as with me, and seeing night is already begun, I thinke it best to returne, you to your lodgings and I to my booke.

Pol. To morrow we must be busied making prouision for our journey to the Vniuersitie, so that we cannot possiblie see you againe before our departure, therefore we must at this time both take our leaue of you, and intreat you that at euery conuenient occasion and your leisure you will let vs heare from you.

Ma. I hope before such time as you haue sufficientlie ruminated & digested those precepts which I haue giuen you, that you shall heare from me in a new kind of matter.

Phi. I will not onely looke for that, but also pray you that we may haue some songes which may serue both to direct vs in our compositions, and by singing them recreate vs after our more seruifull studies.

Ma. As I neuer denied my schollers any reasonable request, so wil I satisfie this of yours, therefore take these scrolles, wherein there be some graue, and some light, some of more parts and some of fewer, and according as you shall haue occasion vse them.

Phi. I thanke you for them, and neuer did miserable vsurer more carefullie keepe his coine, (which is his only hope and felicitie) then I shall these.

Pol. If it were possible to do any thing which might counteruaile that which you haue don for vs, we would shew you the like fauour in doing as much for you, but since that is vnpossible we can no otherwise requite your curtesie then by thankful minds and dewtiful reuerence which (as all schollers do owe vnto their masters) you shall haue of vs in such ample maner as when we begin to be vndutifull, we wish that the worlde may know that wee cease to bee honest.

Ma. Farewel, and the Lord of Lords direct you in al wisdom and learning, that when herafter you shall bee admitted to the handling of the weighty affaires of the common wealth, you may discreetly and worthily discharge the offices wherunto you shall be called.

Pol. The same Lorde preferue and direct you in all your actions, and keepe perfect your health, which I feare is already declining.

PERORATIO.

INVS hast thou (gentle Reader) my booke after that simple sort, as I thought most conuenient for the learner, in which if they dislike the words (as bare of eloquence and lacking fine phrases to allure the minde of the Reader) let them consider that *ornari res ipsa negat conserta decori*, that the matter it selfe doeth to bee set out with flourish, but is contented to bee delivered after a plaine and common maner, and that my intent in this booke hath bene to reach musike, not eloquence, also that the scholler will enter in the reading of it for the matter not for the words. Moreover there is no man of discretion but will thinke him foolish who in the precepts of an arte will looke for filled speech, rhetorical sentences, that being of all matters which a man can inuene, of the most humble

and with most simplicitie and sinceritie to be handled, and to decke a lowlie matter with loftie and swelling speech will be to put simplicitie in plumes of feathers and a Catter in cloth of golde. But if any man of skill (for by such I loue to be censured, concerning the iniuries of the ignorant, and making as little account of them as the moone doth of the barking of a dog) shall thinke me either defectuous or faulty in the necessarie precepts, let him bouldie let downe in print such things as I haue either left out or falsly let downe, which if it be done without railing or biting words against me, I will not only take for no disgrace, but by the contrarie esteeme of it as of a great good turne as one as willing to learne that which I know not, as to instruct others of that which I know: for I am not of their mind who enue the glorie of other men, but by the contrarie giue them free course to run in the same field of praise which I haue done, nor fearing to be taught, or make my profit of their works, so he without their prauidence, thinking it praise enough for me, that I haue bin the first who in our tongue haue put the practice of musike in this forme. And that I may say with Horace, *libera per vnum posui vestigia principi*, that I haue broken the Ice for others. And if any man shall censure at my vsing of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me that I rather thinke it a greater credit. For if in diuinity, Law, and other sciences it be not only tollerable but commendable to cite the authorities of doctors for confirmation of their opinions, why should it not bee likewise lawfull for me to doe that in mine Arte which they commonlie vie in theirs, and confirme my opinion by the authorities of those who haue bin no lesse famous in musike then either *Psalist*, *Viphanus*, *Bartolus* or *Baldus*, (who haue made so many asses ride on foote clothes) haue bene in law. As for the examples they be all mine own, but such of them as be in controuerted matters, though I was constrained to take them of others, yet to auoid the wrangling of the enuious I made them my selfe, confirmed by the authorities of the best authors extant. And where as some may object that in the first part there is nothing which hath nor already bene handled by some others, if they would indifferentlyudge they might answer themselves with this saying of the comical Poet, *nil dicitur quod non dicitur prius*, and in this matter though I had made it but a bare translation, yet could I not haue bene iustly blamed, seeing I haue set downe such matters as haue bene hitherto vnknowne to many, who otherwise are reasonable good musicians, but such as know least will be readiest to condemne. And though the first part of the booke be of that nature that it could not haue bene set downe but with that which others haue doone before, yet shall you not hide in any one booke all those things which there be handled, but I haue had such an especial care in collecting them that the most common things, which euery where are to be had be but slenderly touched. Other things which are as necessary & nor so common are more largely handled, & also plainly & after so familiar a sort deliuered, as woe (how ignorant soeuer) can iustly complaine of obscurity. But some haue bene so foolish as to say that I haue employed much trauell in vaine in seeking out the depth of those moods and other things which I haue explained, and haue not stucke to say that they be in vie, and that I can write no more then they know already. Surely what they know already I know not, but if they account the moods, ligatures, prickes of deuision and alteration, augmentation, diminution and proportions, things of no vie, they may as well account the whole arte of musike of no vie, seeing that in the knowledge of them consisteth the whole or greatest part of the knowledge of pricksong. And although it be true that the proportions haue not such vie in musike in that forme as they be now vied, but that the practice may be perfect without them, yet seeing they haue bene in common vie with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profit of their works. But those men who think they know enough already, when (God knoweth) they can scarce sing their part with the words, be like vnto those who haue once superciliously red the Tenors of *Isidore* or *Isidorianus*, thinke that they haue perfectlie learned the whole law, and then being inioyned to discourse a case, do at length perceiue their own ignorance and beare the shame of their falsely concealed opinions. But so such kind of men do I not wight, for as a man hauing brought a horse to the water cannot compell him to drinke except he list, so may I write a booke to such a man but cannot compell him to read it. But this difference is betwixt the horse and the man, that the horse though hee drinke not will notwithstanding returne quietly with his keeper to the stable, and not kicke at him for lacing him fourth: our man by the contrarie will not onlie not read that which might instruct him, but also will backbite and maligne him, who hath for his and other mens benefit vndertaken great labor and endured much paine, more then for any priuat game or comoditie in particular redounding to himselfe. And though in the first part I haue bouldie taken that which in particular I cannot challenge to be mine owne, yet in the second part I haue abtained from it as much as is possible, for except the cords of descent, and that common rule of prohibited consequence of perfect cordes, there is nothing in it which I haue scene set downe in writing by others. And if the Canons I shall seeme to haue too much affected breuitie, you must knowe that I haue purposely left that part but slenderly handled, both because the scholler may by his own studie become an accomplished musician, hauing perfectly practiced those few rules which be there set downe, as also because I do shortly looke for the publication in print, of those neuer enough praised traualles of master Waterhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most insatiable scholar whatsoeuer. But if mine opinion may be in any estimation with him, I would counsaile him that when he doth publish his labours, he would set by euery leuall way some words whereby the learner may perceiue it to be a Canon, and how one of the parts is brought out of another (for many of the which I haue scene be so intricate as being prick in feuerall bookes one shall hardly perceiue it to be any Canon at all): so that he by his labors both most benefit his Countrey in shewing the inuention of such variety, and reape most commendations to himselfe in that he hath bene the first who hath inuented it. And as for the last part of the booke there is nothing in it which is not mine owne, and in that place I haue vied so great facilitie as none (howe simple soeuer) but may at the first reading conceiue the true meaning of the words, and this haue I so much affected, because that part will be both most vial and most profitable to the young practitioners, who (for the most part) know no more learning then to write their owne names. Thus hast thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the mark which I shot at: If otherwise accept my good wil, who would haue don better if I could. But if thou thinke the whole arte not worthy the pains of any good wit or learning, though I might answer as *Alfonso* king of Aragon did to one of his Courtiers (who saying that the knowledge of sciences was not requisite in a noble man, the king gaue him onlie this answer *quæstia a voce dum homo non dicitur homo*). Yet will not I take vpon me to say so, but only for removing of that opinion, set downe the authorities of some of the best learned of ancient time, and to begin with *Plato*, he in the seventh booke of his common wealth doth to admire musike as that he calleth it *Ἀρμονίαν ποσειδάωνος* a heavenly thing. *ἡ δὲ χρυσίαν ποσειδάωνος τὴν καλὴν τὴν καλὴν ἀρετὴν* and profitable for the seeking out of that which is good and honest. Also in the first booke of his lawes he saith that

Peroratio

musick cannot be intreated or taught without the knowledge of all other sciences, which if it be true, how far hath the musick of that time bene different from ours, which by the negligence of the professors is almost fallen into the nature of a mechanical arte, rather then reckoned in amongst other sciences. The next authoritie I may take from *Aristophanes* who though he many times scoffe at other sciences, yett earmeth he musick *εγγυλατοραδεια* a perfect knowledge of all sciences & disciplines. But the Authorites of *Aristoxenus* *Ptolomeus*, & *Seneca* *Boethius*, who have painefully delucred the arte to vs, may be sufficient to cause the best wits think it worthy their trauel, specially of *Boethius* who being by birth noble and most excellent well versed in Diuinity, Philosophy, Law, Mathe matics Poetry, and maivers of estate, did notwithstanding write more of musick then of all the other mathematical sciences, so that it maye iustly said, that if it had nor bene for him the knowledge of mostike had not yett come into our Westerne part of the world. The Greeke tongue lying as it were dead vnder the barbarisme of the *Goshes* and *Hunnes*, and musike buried in the howels of the Greeke works of *Ptolomeus* and *Aris totenus*, the one of which as yett hath neuer come to light, but lies in written copies in some Bibliothekes of Italy, the other hath bene let out in print, but the copies are euery where so scant and hard to come by, that many doubt if he haue bene set out or no. And the few authorities wil serue to disuade the discreet from the afore named opinion, (because few discrete men wil hold it) as for others many will be so selfe willed in their opinions, that though a man should bring all the arguments and authorities in the world against it, yett should he not perswade them to leaue it. But if any man shall thinke me prolix and tedious in this place, I must for that point craue pardon, & wil here make an end, wishing vnto all men that discretion as to measure for to other men as they would bee measured themselves.

FINIS.

Quatuor voc. Cantus

Heu :|| E- heu :|| sustu-
lerunt dominum meum dominum me-
um meum, et posuerunt eum
sustulerunt dominum meum

quatuor voc. Bass.

Heu :|| E- heu :|| sustu-
lerunt dominum meum dominum me-
um meum, et posuerunt eum
sustulerunt dominum meum

Quatuor voc. Cantus

Heu :|| E- heu :|| sustu-
lerunt dominum meum dominum me-
um meum, et posuerunt eum
sustulerunt dominum meum

quatuor voc. Bass.

Heu :|| E- heu :|| sustu-
lerunt dominum meum dominum me-
um meum, et posuerunt eum
sustulerunt dominum meum

Canzonetta. A 4 voci. *Alto.*

ARd'ogn hora il cor las- so e mai non mo- re e mai non more. *Abi ch'il foco d'amor non e mortale. En spegner il su' ardor. acqua non va- le. En spegner il su' ardor. acqua non va- le.*

Canzonetta. A 4 voci. *Canto.*

ARd'ogn hora il cor las- so e mai non mo- re e mai non more. *Abi ch'il foco d'amor non e mor- tale. non e mortale. En spegner il su' ardor. acqua non va- le. En spegner il su' ardor. acqua non va- le.*

Canzonetta. A 4 voci. *Tenor.*

ARd'ogn hora il cor las- so e mai non mo- re e mai non more. *Abi ch'il foco d'amor non e mortale. En spegner il su' ardor. acqua non va- le. En spegner il su' ardor. acqua non va- le.*

Canzonetta. A 4 voci. *Basso.*

ARd'ogn hora il cor las- so e mai non mo- re e mai non more. *Abi ch'il foco d'amor non e mor- tale. non e mortale. En spegner il su' ardor. acqua non va- le. En spegner il su' ardor. acqua non va- le.*

non t'accen- dai il co- re.

non t'accenda il co- re Ch'hain se na- sco- sto

fa non t'accen- da il co- re Ch'hain se na- sco- sto

Lo fa perche perche l'ardore Ch'hain se na- sco- sto non t'accenda il co- re Ch'hain se na- sco- sto

mi il cor mio per lasciarlo in oblio

Perche tor- mi il cor mio per lasciarlo in oblio

Canzonetta. A 4 voci.

Alto.

Canzonetta. A 4 voci.

Alto.

Perche tor- mi il cor mio cor mio o per lasciarlo in oblio oblio per lasci-

arlo in oblio perche tor- mi il cor mio cor mio o per lasciarlo in oblio oblio

Lo fa perche perche l'ardore Ch'hain se na- sco- sto

non t'accenda il co- re Ch'hain se na- sco- sto non t'accenda il co- re

Ch'hain se na- sco- sto non t'accenda il co- re Ch'hain se na- sco- sto non t'accenda il co-

re non t'accen- dai il co- re.

Canzonetta. A 4 voci.

Basso.

non t'accenda il co- re Ch'hain se na- sco- sto

fa non t'accen- da il co- re Ch'hain se na- sco- sto

Lo fa perche perche l'ardore Ch'hain se na- sco- sto non t'accenda il co- re Ch'hain se na- sco- sto

mi il cor mio per lasciarlo in oblio

Perche tor- mi il cor mio per lasciarlo in oblio

Canzonetta. A 4 voci.

Tenore.

Perche tor- mi il cor mio cor mio per lasciarlo in oblio in ob-

li o perche tor- mi il cor mio cor mio per lasciarlo in oblio in

obli- o Lo fa perche perche l'ardore Ch'hain se na- sco- sto

non t'accen- dai il co- re non t'accen- dai il co- re il

co- re Ch'hain se na- sco- sto

dai il co- re non t'accen- dai il co- re il co- re.

A 5. voc. *Basis.*

Amica mea :|| O amica me a Sunt capilli tu-
i :|| Sunt capilli tui Si cut greges capra rum Sicur

Bafis.

greges capra- rum quæ ascenderunt de monte galaad. quæ ascenderunt de monte galaad.

Quinque vocum. Secunda pars.

Quintus.

Entes tui sicut greges tonlarum :||
 Dentes tui sicut greges tonlarum :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||

Quinque vocum. Secunda pars. Tenor.

Entes tui sicut greges tonlarum :||
 Dentes tui sicut greges tonlarum :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||

Quinque vocum. Secunda pars. Bassus.

Entes tui sicut greges tonlarum :||
 Dentes tui sicut greges tonlarum :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||

Quinque vocum. Secunda pars. Cantus.

Entes tui sicut greges tonlarum :||
 Dentes tui sicut greges tonlarum :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||

Quinque vocum. Secunda pars. Altus.

Entes tui sicut greges tonlarum :||
 Dentes tui sicut greges tonlarum :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||

Quinque vocum. Secunda pars. Bassus.

Entes tui sicut greges tonlarum :||
 Dentes tui sicut greges tonlarum :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||
 quas ascenderunt de la-
 uacro :||

Page 2. ver[se] 6. *The scale of Musicke*) I haue omitted the definition and diuision of musicke becau-
se the greatest part of thole, for whose sake the booke was taken in hand, and who chieflie are
to vse it: be either altogether vnlearned, or then haue not so farre proceeded in learning, as to vnder-
stand the reason of a definition: and also becau[m] amongst so many who haue written of musicke, I
knew not whom to follow in the definition. And therefore I haue left it to the discretion of y^e Reader,
to take which he list of all three which I shal set downe. The most auncient of which is by *Pla-*
to set out in his *Theages* thus. Musicke (saith he) is a knowledge (for so I interpret the worde *σοφία*)
which in that place he vseth) whereby we may rule a company of singers, or singers in companies (or
quire, for so the word *xoρoς* signifieth). But in his *Banquet* he giueth this definition. *Musick*, saith
he, is a science of laue matters occupied in harmonie and rhythmus. *Boetius* distinguisheth and theoreti-
call or speculative musicke he defineth, in the first chapter of the fift booke of his musicke, *Facultas*
differentias acutorum & grauium sonorum sensu ac ratione pendens. A facultie considering the dif-
ference of high and lowe sounds by sense and reason. *Augustine* defineth practicall musicke
(which is that which we haue now in hand) *Ratio medu[m] laudi scientia*. A science of well dooing by
time, tune, or number, for in al these three is *modulan di positio* occupied. *Franchinus gaffurius* thus
Musica est proportionabilis sonorum concinnis intervalis distinctum dispositio sensu ac ratio-
ne consonantiam monstrans. A disposition of proportionable foundes denied by apt distancess, shew-
ing by sense and reason, the agreement in found. Those who haue byn faine his time, haue doon it
thus, *Ratio & bene canendi scientia*. A Science of duly and wel singing, a science of finging wel in
tune and number *Ars bene canendi*, an Art of wel singing. Now I saie, let euery man follow what
definition he list. As for the diuision, Musicke is either *speculative* or *practicall*. *Speculative* is that
kinde of musicke which by Mathematical helpes, seeketh out the causes, properties, and natures of
foundes by them selues, and compared with others proceeding no further, but content with the on-
lic

Cantus.
 Sleep O sleepe fond fancie O sleepe :||: O
 head alas thou tyreft with false delight of that which thou desireft, Sleepe sleepe I faie fond fancie, and leaue my thoughts
 mofling, Thy mafters head hath neede hath neede of sleepe & refting :||:

Alus.
 Sleepe O sleepe fond fancie O sleepe :||: O sleepe fond fan-
 cie, My head alas thou
 tyreft with false delight of that which thou desireft, Sleepe sleepe I faie fond fancie, and leaue my thoughts
 mofling, Thy mafters head hath neede of sleepe hath neede,
 of sleepe & refting :||:

Bafus.
 Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie, My head alas thou tyreft,
 with false delight of that which thou desireft, Sleepe sleepe I faie fond fancie, and leaue my thoughts
 mofling, Thy mafters head hath neede hath neede of sleepe & refting :||:

A 3 voc.

The Annotations.

lie contemplation of the Art, *Practical* is that which teacheth al that may be knowne in forges, cyther for the vnderstanding of other mens, or making of ones owne, and is of three kindes: *Diatonicum*, *chromaticum*, and *Enharmonicum*. *Diatonicum*, is that which is now in vse, & riseth throughout the scale by a whole, not a whole note and a lesse halfe note (a whole note is that which the Latines call *integer tonus*, and is that distance which is betwixt any two notes, except *mi* & *fa*. For betwixt *mi* and *fa* is not a full halfe note, but is lesse then halfe a note by a comma: and therefore

called the lesse halfe note) in this maner.

Chromaticum, is that which riseth by *semitonium minus* (or the lesse halfe note) the greater halfe note, and three halfe notes thus:

(the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa, mi*.) *Enharmonicum*, is that which riseth by *diefs*, *diefs*, (*diefs* is the halfe of the lesse halfe note) and *ditonus*. But in our musicke, I can giue no example of it, because we haue no halfe of a lesse *semitonium*, but those who would shew it, set downe this example.

of *enharmonicum*, and make the *diefs* thus \times as it were the halfe of the *apotome* or greater halfe note, which is marked thus \times . This signe of the more halfe note, we now adaeis confound with our *b* square, or signe of *mi* in *b fa, mi*, and with good reason: for when *mi* is sung in *b fa, mi*, it is in that habitude to *alamire*, as the double *diefs* maketh *E* sharpe to *Elami*, for in both places the distance is a whole note. But of this enough, and by this which is already set downe, it may euidentlie appeare, that this kind of musick which is vsual now a daies, is not fully and in euery respect the ancient *Diatonicum*. For if you begin any foure notes, singing *ut re mi fa*, you shal not finde either a flat in *elami*, or a sharpe in *E* sharpe: so that it must needs follow, that it is neither iust *diatonicum*, nor right *chromaticum*. Likewise by that which is saide, it appeareth, this point which our Organists vse

is not right *Chromatica*, but a bultard point patched vp, of halfe *chromaticke*, and halfe *diatonicke*. Lastlie it appeareth by that which is saide, that those Virginals which our vnlearned musicians call *Chromatica* (and some also *Grammatica*) be not right *chromatica*, but halfe *enharmonica*: & that al the *chromatica*, may be expresse vppon our common virginals, except

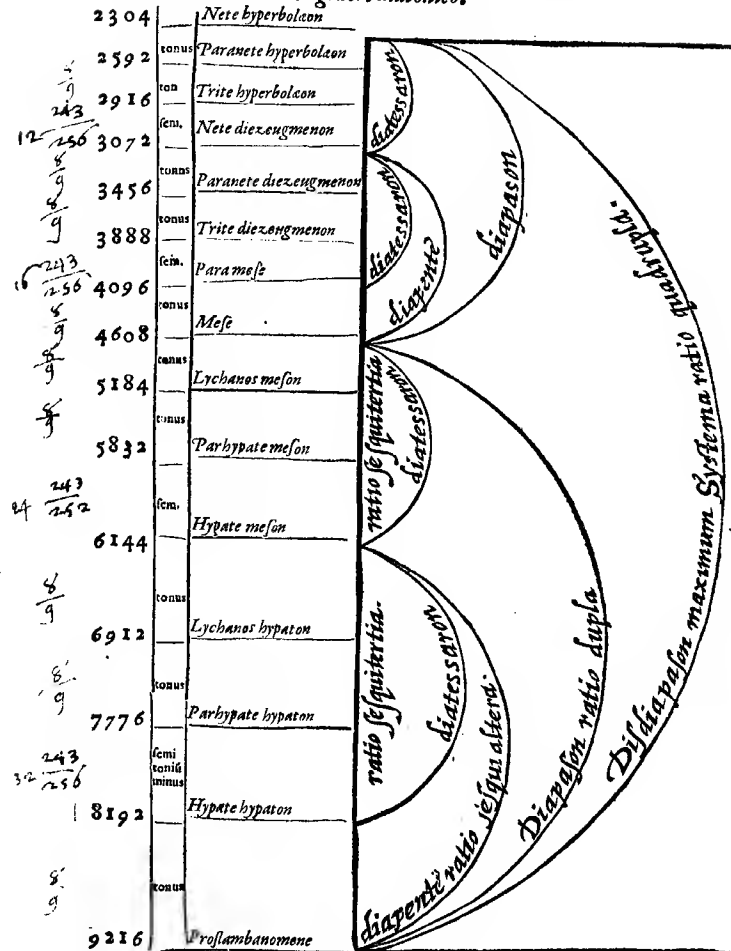
for if you would thinke that the sharpe in *g sol re ut* would serue that turne, by experiment you shal find that it is more then halfe a quarter of a note too low. But lett this suffice for the kinds of musicke; now to the parts *Practical*. Musicke is diuided into two parts, the first may be called *Elementarie* or *rudimental*, teaching to know the quality and quantity of notes, and euery thing else belonging to longes, of what

maner or kind soeuer. The second may be called *Synactical*, *Poetical*, or *effectiue*; treatinge of foundes, concordances, and discordances, and generally of euery thing seruing for the formal and apte setting together of parts or foundes, for producing of harmonic either vpon a ground, or voluntarie.

Pag. ead. ver. 27. Which we call the Gam) That which we call the scale of musicke, or the *Gam*, others call the Scale of *Guido*: for *Guido Aretinus*, a Monke of the order of S. Benet, or *Benedict*, about the year of our Lord 960. changed the Greeke Scale (which consisted onely of 15 keyes, beginning at *are*, and ending at *alamire*) thinking it a thing too tedious, to saue such long wordes, as *Proslabanomenos*, *hypate hypaton*, and such like: turned them into *Are*, *b*, *mi*, *c*, *fa*, *ut*, &c. and to the intent his inuention might the longer remaine and the more easily be learned of children, hee framed and applied his Scale to the hand: setting vppon euery ioint a seuerall keye, beginning at the thumbs ende, and descending on the inside: then orderly through the lowest iointes of euery finger, ascending on the little finger, and then vpon the tops of the rest, stil going about, setting his last key *ela* vpon the vpper iointe of the middle finger on the outside. But to the ende that euery one might know from whence he had the Art, he set this Greeke letter γ *gamma*, to the beginning of his Scale, seruing for a *diapason* to his tenth letter *g*. And whereas before him the whole Scale consisted of foure *Tetrachorda* or fourthes, so disposed as the highest note of the lower, was the lowest of the next, except that of *meze*, as we shal know more largely hereafter, he added a fift *Tetrachorda*, including in the Scale (but not with such art and reason as the Greekes did) seauen *hexachorda* or deductions of his fixe notes, causing that which before contained but fiftene notes, contain twentie, and so fill vp both the reach of most voices, and the iointes of the hande. Some after him (or he himselfe) altered his Scale in forme of Organ pipes, as you see set downe in the beginning of the Booke. But the Greeke Scale was thus.

The Annotations.

Systema harmonicum quindecim chordarum in genere diatonico.



For vnderstanding of which, there be three things to be considered; the names, the numbers, and the distances. As for the names, you must note that they be all Nounes adiectiues, the substantiue of which is *chorda*, or a string. *Proslabanomenone*, signifieth a string assumed or taken in, the reasonne whereof we shal straight know.

The Annotations.

Al the scale was diuided into foure *Tetrachordes* or fourths, the lowest of which foure was called *Tetrachordon hypaton*, the fourth of principals. The second *tetrachordon meson*, the fourth of middle or meanes. The third *tetrachordon diezeugmenon*, the fourth of strings disioyned or disunct. The fourth and last *tetrachordon hyperbolaeon*, the fourth of strings exceeding: the lowest string *Proslambanomenē* is called afflumed, because it is not accounted for one of any *tetrachorde*, but was taken in to be a *Diapason* to the *mesē* or middle string. The *tetrachorde* of principals or *hypaton*, beginneth in the distance of one note above the afflumed string, containing foure strings or notes, the last of which is *Hypatemeson*: the *tetrachorde* of *meson* or meanes, beginneth where the other ended (so that one string is both the end of the former, and the beginning of the next) and containeth likewise foure, the last whereof is *mesē*. But the third *tetrachorde*, was of two manner of dispositiōs, for either it was in the natural kind of singing, and then was it called *tetrachordon diezeugmenon*, because the middle string or *mesē*, was separated from the lowest string of that *tetrachorde*, by a whole note, and was not accounted for any of the foite belonging to it, as you may see in the scale, or then in the flat kind of singing: in which case, it was called *tetrachordon synezeugmenon*, or *synezeugmenon*, because the *mesē* was the lowest note of that *tetrachorde*, all being named thus *mesē*. *Trite synezeugmenon*, or *synezeugmenon*, *paranete synezeugmenon*, and *nete synezeugmenon*. But least these strange names, seeme fitter to coniure a spirit, then to expresse the Art, I haue thought good to giue the names in English.

All the names of the Scale in English.

<i>Ave.</i>	<i>Proslambanomenē</i>		Principal of principals.
<i>Bmi.</i>	<i>Hypatē hypaton</i>		Subprincipal of principals
<i>C fa ut.</i>	<i>Parhypatē hypaton</i>		Index of principals.
<i>D sol re.</i>	<i>Lychanos hypaton</i>		Principal of meanes.
<i>E la mi.</i>	<i>Hypatē meson</i>		Subprincipal of meanes
<i>F fa ut.</i>	<i>Parhypatē meson</i>		middle.
<i>G sol re ut.</i>	<i>Lychanos meson</i>		Index of meanes.
<i>A la mi re.</i>	<i>mesē</i>	<i>Mesē.</i>	Next the middle.
<i>B fa mi.</i>	<i>Paramefē</i>	<i>Paranete synezeug.</i>	Third of disunct.
<i>C sol fa ut.</i>	<i>Trite diezeugmenon</i>	<i>Nete synezeugmenon.</i>	Penult of disunct. (ble.
<i>D la sol re.</i>	<i>Paranete diezeugmenon</i>		Last of disunct.
<i>E la mi.</i>	<i>Nete diezeugmenon</i>		Third of exceeding or tre-
<i>F fa ut.</i>	<i>Trite hyperbolaeon</i>		Penult of trebles.
<i>G sol re ut.</i>	<i>Paranete hyperbolaeon</i>		Last of trebles.
<i>A la mi re.</i>	<i>Nete hyperbolaeon</i>		

So much for the names. The numbers set on the left side, declare the habitude (which we call proportion) of one found to another, as for example: the number set at the lowest note *Proslambanomenē*, is *sesqui octauē*, to that which is set before the next: and *sesquitercia* to that which is set at *Lychanos hypaton*, & so by consideration of these numbers, may be gathered the distance of the found of the one from the other: as *sesqui octauē* produceth one whole note. Then betwixt *Proslambanomenē*, and *hypatē hypaton*, is the distance of one whole note. Likewise *sesquitercia*, produceth a fourth: therefore *Proslambanomenē* and *Lychanos hypaton* are a fourth, and so of others. But least it might seeme tedious, to diuide so many numbers, and seeke out the common deuisors for so many fractions, both the distance is set downe betwixt euery two notes, and the consonants are drawne on the right side of the Scale. Thus much for the explanation of the table, but what vse it had, or how they did sing is vncertaine: onely it appeareth by the names, that they teamed the keyes of their scale, after the strings of some instrument, which I doubt not is the harpe. And though the Frier *Zaccane* out of *Franchinus* affirme, that the Greekes did sing by certain letters, signifying both the time that the note is to be holden in length, and also the height and lownesse of the same: yet because I finde no such matter in *Franchinus* his *Harmonia instrumentorum* (for his *theorica* nor *Practica* I haue not seene, nor vnderstand not his arguments) I knowe not what to saie to it. Yet thus much I will saie, that such characters as *Boetius* setteth downe, to signifie the strings, do not signifie any time: for it is a great controuersie amongst the learned, if the auncient musitions had any diuersitie of notes, but onely the signe of the chord being set ouer the word, the quantitie or length was knowne, by that of the syllable which it serued to expresse. But to returne to *Cicero's* inuention, it hath hitherto been so visuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuised such fantastical imaginations, as it were ridiculous to write, as (forsooth) *Ave* is slower, *Bmi* quicker, &c., for it were too long to set downe all. But it should seeme, that he who wrote it, was either an Alcumist, or an Alcumists friend. Before an old treatise of musicke written in vellum about an hundred yeares ago, called *Regula Franchonis cū additionibus Roberti de Hauilo*, there is a *Gam* set downe thus.

The Annotations.

<i>V ut.</i>	Terra	<i>E la my</i>	Saturnus
<i>A re.</i>	Luna	<i>F fa ut</i>	Iupiter
<i>B mi.</i>	Mercurius	<i>G sol re ut</i>	Mars
<i>C fa ut.</i>	Venus	<i>A la mi re</i>	Sol
<i>D sol re.</i>	Sol	<i>B fa mi</i>	Venus
<i>E la mi.</i>	Iupiter	<i>C sol fa ut</i>	Mercurius
<i>F fa ut.</i>	Saturnus	<i>D la sol re</i>	Luna
<i>G sol re ut.</i>	Cœlum.		Boetius.

And at the end thereof these words *Marcus Tullius* pointing (as I take it) to that most excellent discourse in the dreame of *Scipio*, where the motions and foundes of all the sphæres are most sweetly set downe: which who so listeth to read, let him also peruse the notes of *Erasmus* vpon that place, where he taketh vp *Gaza's* roundlie for his Greeke translation of it: for there *Tullie* doeth affirme, that it is impossible that so great motions may be moued without found, and according to theiyr neerenesse to the earth, giueth he euery one a found, the lower body the lower founde. But *Glareanus*, one of the most learned of our time, maketh two arguments to contrarie effects, gathered out of their opinion, who denie the found of the sphæres.

The greatest bodies, saith he, make the greatest founds,
The higher celestiaall bodies are the greatest bodies,
Therefore the highest bodies make the greatest founds.

The other proueth the contrarie thus.




That which moueth swiftest giueth the highest found,
The higher bodies moue swiftest,
Therefore the highest bodies giue the highest found.

The Greekes haue made another comparifon of the tunes, keyes, muses and planets thus,

<i>Vrama</i>	<i>Mesē</i>	<i>Hypermixolydius</i>	<i>Cœlum stellatum</i>
<i>Polymma</i>	<i>Lychanos meson</i>	<i>Myxolydius</i>	<i>Saturnus</i>
<i>Eutrype</i>	<i>Parhypatē meson</i>	<i>Lydius</i>	<i>Iupiter</i>
<i>Erato</i>	<i>Hypatē meson</i>	<i>Phrygius</i>	<i>Mars</i>
<i>Melpomene</i>	<i>Lychanos hypaton</i>	<i>Dorius</i>	<i>Sol</i>
<i>Terpsichore</i>	<i>Parhypatē hypaton</i>	<i>Hypolydius</i>	<i>Venus</i>
<i>Caliope</i>	<i>Hypatē hypaton</i>	<i>Hypophrygius</i>	<i>Mercurius</i>
<i>Clio</i>	<i>Proslambanomenē</i>	<i>Hypodorius</i>	<i>Luna.</i>

Thalia
terra.

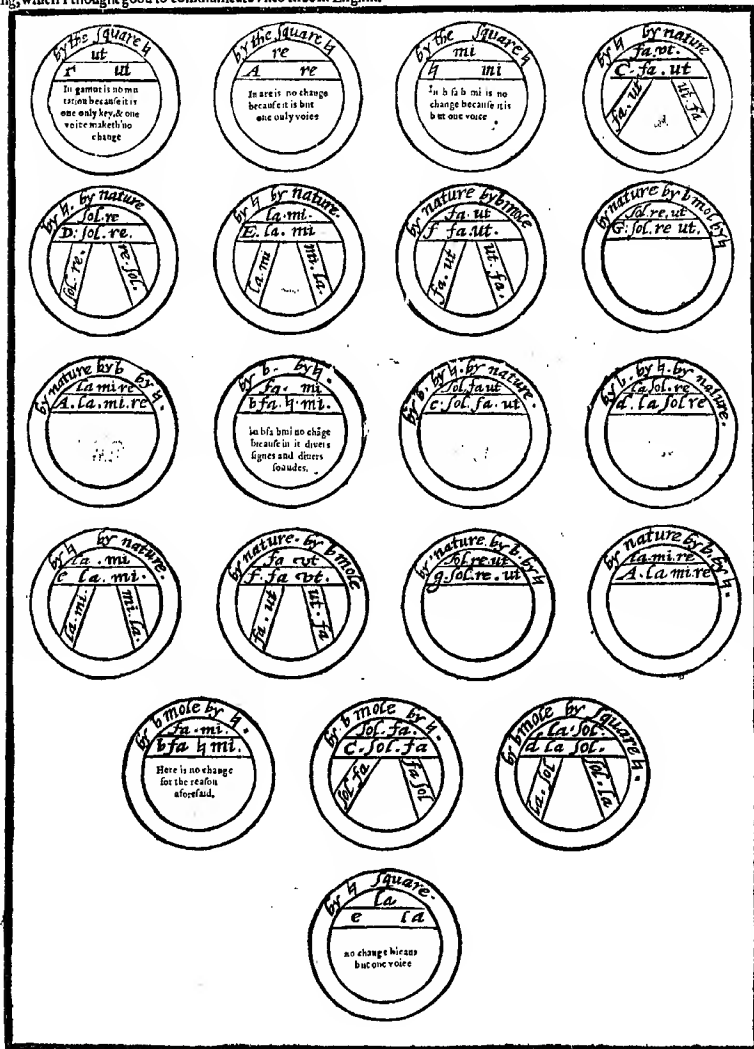
And not without reason, though in many other thinges it hath beene called iustlie *Mendax* and *Negatrix gracia*. Some also (whom I might name if I would) haue affirmed, that the Scale is called *Gam ut*, from *Gam*, which significeth in Greeke graue, or ancient: as for me I find no such greek in my Lexicon, if they can proue it they shall haue it.

Page 3. verse 22. But one twice named. It should seeme that at the first, the rounde b. was written as now it is thus b, and the square b. thus h. But for haste men not being careful to see the strokes meet iust at right angles, it degenerated into this figure  and at length came to be confounded with the sign of *e* *Aposome* or *semitonium minus*, which is  And some fallie terme *desis*, for *desis* is the halfe of *semitonium minus*, whose signe was made thus  But at length, the signe by ignorance was called by the name of the thing signified, and so the other figure being like vnto it, was called by the same name also.

Page. end. verse 31. But in vse of singing these be commonlie called *Clunes signate*, or signed Cliffe, because they be signes for all songes, and vie hath receiued it for a general rule, not to sette them in the space, because no Cliffe can be so formed as to stand in a space and touch no rule, except the B cliffe. And therefore least any should doubt of their true standing (as for example the G cliffe, if it stood in space and touched a rule, one might iustlie doubt, whether the Author meant G sol re ut in Base, which standeth in space, or G sol re ut in *alto* which standeth on the rule) it hath byn thought best by all the musitions, to set them in rule. Indeed I cannot denie, but that I haue seene sonie *Ave* cliffe, and others in the space: but *Vna brumdo non facit ver.*

Page 4. verſe 1. *As though the verſe were the ſcale* ſo it is: and though no viſual verſe comprehend the whole ſcale, yet doth it a part ther
of. For if you put any two verſes together, you ſhall have the whole Gm thus,
Pag. cad. verſe 3. 4. *The three natures of ſinging* a propertie of ſinging is nothing
ſed by the note, in b fa & mi, hauing the halfe note either above or belowe it,
propertie haue not byn deuſed for pricklong, for you ſhall find no long inclu
And therefore theſe plainlongs which were ſo contained, were called natural,
invariable the one to the other, howeuer the notes were named. As from
note, whether one did ſing ſol la, or re mi, and ſo forth others. If the b. had the ſemitonium vnder it, then was it noted b. & vvas
termed b. melle, or ſoft, if above it, then was it noted thus, & termed b. quadratum or b. quarre. In an olde treatiſe called *Traſſatus*
quatuor principalium, I find theſe rules and verſes, omne *vi incipit in c. cantatu per naturam*, in f. per b. melle in g. per b. quadratum.
that is, Every vt beginning in C. is ſung by properchant in F. by b. melle or flat, in g. by the ſquare or ſharpe, the verſes be theſe
C. *naturam dat. f. b. melle nunc tibi ſignat.*
G. *quoque b. diuini tu ſemper habes caniturum.*

Which if they were no truer in ſubſtance then they be fine in words and right in quantitie of ſyllables, were not much worth. As for
the three themſelves, their names beare manifeſt witnes, that muſicke hath come to vs from the French. For if we had had it from
any other, I ſee no reaſon why we might not aſwel haue ſaid the ſquare b. as b. quarre or carre, the ſignification being all one. In the
treatiſe of the four principalls I found a table, containing all the notes in the ſcale; and by what propertie of ſinging every one is
ſung, which I thought good to communicate vnto thee in Engliſh.



The Annotations.

But for the vnderſtanding of it, I muſt ſhew you what is meant by mutation or change. Mutation
is the leauing of one name of a note and taking another in the ſame ſound, and is done (ſayeth the
Author of *quatuor principalia*) either by reaſon of propertie, or by reaſon of the voice. By reaſon of
the propertie, as when you change the ſol in g ſol re ut, in ut, by the b. & in re by the b. & ſuch like,
by reaſon of the voice when the name is changed, for the aſcenſion or deſcenſions ſake: as for ex-
ample, in c ſa ut, if you take the note fa, you may riſe to the third, and fall to the fourth, in the due
order of the ſix notes, if the propertie let not. But if you would aſcend to the fourth, then of force
muſt you change your fa, into vt, if you will not ſing impropertie, becauſe no man can aſcend a-
bque la, nor deſcend vnder vt propertie: for if he deſcend, he muſt call vt, fa. Now in theſe keyes
wherein there is but one ſhifte there is no change, where two, there is double change, where three
is *ſextupla*; but al this muſt be vnderſtood where thoſe three or two notes be all in one ſounde, for
if they be not of one ſound, they fall not vnder this rule, for they be directed by ſignes ſet by them.
But all mutation ending in vt re mi, is called aſcending, becauſe they may aſcend further then deſ-
cend, and all change ending in ſa ſol la, is called deſcending, becauſe they may deſcend further then
aſcend, and thereof came this verſe: *vt re mi ſcandunt, deſcendunt ſa quoque ſol la*. But though, as
I ſaid, theſe three propertie be found in plainlong, yet in pricklong they be but two: that is, either
ſharpe or flat, for where nature is, there no b. is touched. But if you would knowe whereby any note
fingeth / that is whether it ſing by properchant b. quarre, or b. melle, name the note and ſo come
downward to vt: example, you would knowe whereby ſol in g ſol re ut fingeth, come down thus,
ſol fa mi re vt, ſo you find vt in c ſa ut, which is the propertie whereby the ſol in g ſol re ut fingeth,
and ſo by others.

Page 9. verſe 18. *By the forme of the note* There were in old time foure maners of pricking, one al
blacke which they teamed blacke full, another which we vſe now which they called blacke void,
the third all red, which they called red full, the fourth red as ours is blacke, which they called redde
void: al which you may perceiue thus:

But if a white note (which they called
blacke void (happened amongſt
blacke full, it was diminished

of halfe the value, ſo that a minime was but a crotchete, and a ſemibriefe a minime, &c. If a redde
full note were found in blacke, pricking it was diminished of a fourth part, ſo that a ſemibriefe was
but three crotchets and a Redde minime was but a Crotchete: and thus you may per-
ceiue that they vſed theſe pricking in al reſpects as we vſe out blacke noweadaies. But that
order of pricking is gone out of vſe now, ſo that we vſe the blacke voides, as they vſed their black
fulls, and the blacke fulls as they vſed the redde fulls. The redde is gone almoſt quite out of me-
morie, ſo that none vſe it, and fewe knowe what it meaneth. Nor doe we prick any blacke notes
amongſt white, except a ſemibriefe thus:
is a minime and a prick (though ſome
ſtand for 2 of a ſemibriefe) and the black
more blacke ſemibriefes or bricfes be to
& moſt commonly either tripla or hemiola.






As for the number of the formes of notes, there were within theſe
two hundred yeares but foure, knowne or vſed of the Muſitions: thoſe were the Longe, Briefe,
Semibriefe, and Minime. The Minime they eſteemed the leaſt or ſhorteſt note ſingable, and there-
fore indiſſible. Their long was in three maners: that is, either ſimple, double, or triple: a ſimple
Long was ſo formed as ſome at this daie frame their Larges, that is, as it were compact of 2. longs:
the triple was bigger in quantitie than the double. Of their value we ſhall ſpeake hereafter. The ſe-
mibriefe was at the firſt framed like a triangle thus as it were the halfe of a briefe diuided by a
diameter thus but that figure not being comly nor eaſie to make, it grew afterward to the figure
of a rombe or loſing thus which forme it ſtill retaineth.

The minime was formed as it is now, but the taile of it they euer made aſcending, and called it
Signum minimitatis in their *Ciceronian* Latine. The inuention of the minime they aſcribe to a cer-
taine prick (or who he was I know not) in *Nauarre*, or what contrie elſe it was which they teamed
Nauernia, but the firſt who vſed it, was one *Philippus de virriaco*, whoſe *matetes* for ſome time were
of al others beſt eſteemed and moſt vſed in the Church. Who inuented the Crotchete, Quauer, and
Semiquauer is vncertaine. Some attribute the inuention of the Crotchete to the aforenamed *Philipp*,
but it is not to be founde in his workes, and before the ſaide *Philipp*, the ſmalleft note vſed was
a ſemibriefe, which the Authors of that time made of two ſortes more or leſſe: for one *Franchus* di-
uided the briefe, either in three equal partes (terming them *ſemibriefes*) or in two vnequal partes, the
greater whereof was called the more *ſemibriefe* (and was in value equal to the vnperfect briefe) the
other was called the leſſe *ſemibriefe*, as being but halfe of the other aforeſaid.

This *Franchus* is the moſt ancient of al thoſe whoſe workes of practical muſicke haue come to my
handes, one *Roberto de Hauilo* hath made as it were Commentaries vpon his rules, and termed the

Aditions

The Annotations.

Additions. Amongst the rest when *Francho* setteth downe, that a square body hauing a taile coming downe on the right side, is a Long, he saith thus: *Si tractum habeat a parte dextra ascendente erecta vocatur ut hic*  *conuenit enim iste longae erectae ad differentiam longarum quae sunt rectae & vocantur erectae*  *quod ubique inueniuntur per semitoniū originatur*, that is, If it haue a taile on the right side going vpward, it is called erect or raised thus:  for these raised longes be put for  difference from others which be right, and are raised, because wherefoeuer they be found, they be raised halfe a note higher, a thing, which  (1 be leue) neither he himselfe nor any other, euer saw in practise. The like obseruation he giueth of the Brieft, if it haue a taile on the left side going vpward, the *Larg. long. brieft. semibriefe, & minime* (saith *Glareanus*) haue these 70. yeares beene in vse: so that reckoning downeward, from *Glareanus* his time, which was about 50. yeares agoe, we shal find that the greatest antiquity of our prick song, is not about 130. yeares olde.

Page. ead. vers. ead. and the mood. By the name of *Mood* were signified many things in Musick. First those which the learned call *moodes*, which afterward were tearmed by the name of *tunes*. Secondly a certaine forme of disposition of the Church plain songs in *longes* and *Breues* example. If a plain song consisted al of Longes, it was called the first mood: if of a Long & a Brieft successiually, it was called the second mood, &c. Thirdly, for one of the degrees of musick, as when we saie mood, is the dimension of Longes and Longes. And lastly, for al the degrees of Musick, in which sence it is commonlie (though falsly) taught to all the young Schollers in Musick, in that for those signes which we vse, do not signifie any mood at all, but stretche no further then time, so that more properly they might call them time perfect of the more prolation, &c. then mood perfect of the more prolation.

Page ead. vers. 22. The restes. Restes are of two kindes, that is: either to be told, or not to be told, those which are not to be told be alwaies sette before the song (for what purpose we shal know hereafter) those which are to be told for two causes chiefly were inuented. First, to giue som leasure to the fingers to take breath. The second, that the points might follow in Fuge one vpon another, as the more ease, and to shew the finger how farre he might let the other goe before him before he began to follow. Some restes also (as the minime and crotchet restes) were deuised, to auoid the harshnesse of some discord, or the following of two perfect concords together.







But it is to be noted, that the long rest was not alwaies of one forme: for when the long contained three Briefts, then did the Long rest reach ouer three spaces, but when the Long was imperfect, then the Long rest reached but ouer two spaces as they now vse them.






Page ead. vers. 25. Ligatures. Ligatures were deuised for the Ditties sake, so that how many notes serued for one syllable, so many notes were tied together. Afterwards they were vsed in songs hauing no dittie, but only for breuitie of writing: but nowadaies our songes consisting of so small notes, few Ligatures be therein vsed: for minims, and figures in time shorter than minims cannot be tied or enter in ligature. But that defect might be supplied by dashing the signe of the degree either with one stroke, or two, and so cause the Ligable figures serue to any final quantitie of time we list. But because in the booke I haue spoken nothing of black or halfe black ligatures, I thought it not amisse, to set downe such as I haue found vsed by other Authors, and collected by *Frier Zaccone*, in the 45. chapter of the first booke of practise of Musick, with the resolution of the same in other common notes:



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And by these few the diligent Reader may easily collect the value of any other, wherefore I thought it superfluous to set downe any more, though infinite more might be found.




Page. 12. vers. 6. Pricks. A pricke is a kinde of Ligature, so that if you would tie a semibriefe and a minime together, you may set a pricke after the semibriefe, and so you shal binde them. But it is to be vnderstood, that it must be done in notes standing both in one key, else will not the pricke augment the value of the note set before it. But if you would tie a semibriefe and a minime, or two minims together, which stand not both in one key, then must you vse the forme of some note ligable (for as I tolde you before, the minime and smaller figures then it bee not ligable) and marke the signe of degree, with what diminution is fittest for your purpose, example. There bee two minims, the one standing in *Alamire*, the other in *clausula*; if you must needs haue them sung for one syllable, or be tied together, then may you set them downe thus:  as though they were semibriefes, but dashing the signe of the time with a stroke of  diminution to make them minims. But if you thinke that would not be perceived,  then may you sette downe numbers before them thus:  which would haue the same effect: but if that pleased you no more then the other then might you set them in tied briefes with this  or this  signe before them, which were all one matter with the former.






Page ead. vers. 8. A pricke of augmentation. Some tearme it a pricke of addition, some also a pricke of perfection, not much amisse; but that which now is called of our musicians a pricke of perfection, is altogether superfluous and of no vse in musick: for after a semibriefe in the more prolation, they set a pricke, though another semibriefe follow it: but though the pricke were away, the semibriefe of it selfe is perfect. The Author of the Treatise *De quatuor principalibus*, saith thus. Take it for certaine, that the point or pricke is set in prick song for two causes, that is, either for perfection or diuisions sake, although some haue falsly put the point for other causes, that is, for imperfections and alterations sake, which is an absurdity to speake. But the pricke following a note, will make it perfect, though of the owne nature it be vnperfect. Also the point is sette to deuide, when by it the perfections (so bee tearmeth the number of three) be distinguished, and for any other cause the point in musick is not set downe. So that by these his wordes it euidentlie appeareth, that in those daies (that is about two hundred yeares agoe) musick was not so farre degenerate from theoricall reasons as it is now. But those who came after, not only made foure kinde of pricks, but also added the flit, thus. There bee say they in all fise kinde of pricks, a pricke of addition, a pricke of augmentation, a pricke of perfection, a pricke of diuision, and a pricke of alteration. A pricke of augmentation they define, that which being sette after a note, maketh it halfe as much longer as it was before: the pricke of Addition they define, that which being set after a semibriefe in the more prolation, if a minime follow, it causeth the semibriefe to be three white minims. A pricke of perfection they define, that which being set after a semibriefe in the more prolation, if an other semibriefe follow, it causeth the first to be perfect. The pricke of diuision and alteration they define, as they be in my booke. But if we consider rightly both the pricke of Addition, of Augmentation, and that of alteration, are contained vnder that of perfection: for in the lesse prolation when a semibriefe is two minims, if it haue a pricke and be three, then must it bee perfect: and in the more prolation, when two minims come betwixt two semibriefes, or in time perfect, when two semibriefes come betwixt two briefes which be perfect, the last of the two minims is marked with a pricke, and so is altered to the time of two minims: and the last of the two semibriefes is likewise marked with a pricke, and is sung in the time of two semibriefes, which is only done for perfections sake, that the ternary number may be obserued: yet in such cases of alteration, som call that a point of diuision. For if you diuide the last semibriefe in time perfect from the briefe following, either must you make it two semibriefes, or then perfection decays: so that the point of alteration may either be tearmed a point of perfection, or of diuision. But others whoe would seeme very expert in musick, haue set downe the points or pricks thus: this pricke (say they) dooth perfect C. Now this pricke standing in this place  doeth imperfect. Nowe the pricke standing in this place  takes away the third part, and another pricke which standeth vnder the note takes away the one halfe, as heere  and like in all notes. But to reuise this mans opinion (for what or who he is I know not) neede no more then his owne wordes, for (saith he) if the pricke stand thus  it imperfecteth, if thus  it taketh away the third part of the value. Nowe I praye him, what difference he maketh betwixt taking away the third part of the value and imperfection? If he say (as he must needs say) that taking away the third part of the value is to make vnperfect, then I say he haue done amisse, to make one point of imperfection, and another of taking away the third part of a notes value.

Again, all imperfection is made either by a note sette or gully, but no imperfection is made by a pricke, therefore our Monke (or whatsoeuer he were) hath erred, in making a point of imperfection. And lastly, all diminution is signified, either by the dashing of the signe of the degree, or by proportionate numbers, or by a number sette to the signe, or else by ascription of the Canon: but none of these is a pricke, therefore no diminution (for taking away halfe of the note is diminution)






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
is signified by a prick, and therefore none of his rules be true fauing the first, which is, that a prick following a blacke briefe perfecteth it.

Page end. ver. 16. those who that is, *Franchinus Gafornus, Peter Aron, Glareanus*, and at a word all who euer wrote of the Art of Musicke. And though they all agree in the number and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moods. But to the ende that you may the more easilie vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two maner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vpon three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they like thus  set downe three long Restes, but vnperfect in this maner, and though this way agreeable both to experience and reason, yet hath *Franchinus Gafornus* sette downe the signe of the great mood perfect thus,  of the great moode vn-

perfect he setteth no sign, except one would say that this is it for when he sets downe that mood, there is such a dash be-  fore it, touching all the five lines. But one may iustlye doubt if that bee the signe of the mood, or some stroke set at the beginning of the lines. But that signe which he maketh  of the great mood perfect, that doth *Peter Aron* set for the great mood imperfect, if the lesse mood be perfect. But (saith he) This is not of necessity, but according as the composition shall fall to be, the lesse mood perfect not being ioyned with the great mood imperfect: so that when both moods be imperfect, then is the signe thus  And thus much for the great mood. The lesse mood is often confounded and the great left out, in which case if the final mood be perfect it is signified thus  if it be vnperfect, then  is there no pause at all set before the song, nor yet any cifer, and that betokeneth both moods vnperfect: so that it is most manifest, that our common signes which we vse, haue no respect to the moods, but are contained within the boundes of time and prolation.

Page 14 ver. 10. In this mood it is alwaies imperfect That is not of necessity, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 8c. minims, and the Long 27. the briefe nine, and the femibriefe three: so that moods great and small, time, and prolation, will altogether be perfect.





Page 18 ver. 11. Perfect of the more This (as I said before) ought rather to be termed time perfect of the more prolation, then inood perfect, and yet hath it been receiued by consent of our English practitioners, to make the Long in it three briefes, and the Large thrice so much. But to this day could I neuer see in the workes of any, either strangers or Englishmen, a Long set for 3. briefes with that signe, except it had either a figure of three, or then modal rests sette before it, *Zarl. vol. 1. part. 3. cap. 67. Zacc. lib. 2. cap. 1. 4.* But to the end that you may know when the rests be to be told, and when they stand only for the signe of the mood you must marke if they bee set thus,  in which case they are not to be told: or thus,  and then are they to be numbered. Like wise you must make no account of  whether they be set thus  or thus  for both those be one thing signifying both moods perfect.

Page 8 ver. 8. The perfect of the lesse This first caused me to doubt of the certainty of those rules which being a childe I had learned, for whereas in this signe I was taught, that euery Large was 3. Longes, and euery Long three Briefes, I had neither reason nor experience to proue it true. For reason I am sure they can alledge none, except they will vnder this signe  comprehend both mood and time, which they can neuer proue. Yet doe they so stick to their opinions, that when I told some of them (who had so set it downe in their bookes) of their error, they stood stiffelie to the defence thereof, with no other argument, then that it was true. But if they will reason by experience, and regard how it hath bene vied by others, let them looke in the masse of *M. Tauerne*, called *Gloria tiberrina*, where they shall finde examples enough to refute their opinion, and con firme mine. But if they thinke matter *Tauerne* partiall, let them looke in the workes of our English doctors of musike, as *D. Earles, D. Newton, D. Cooper, D. Kirby, D. Tie*, and diuers other excellent men, as *Redford, Camille, Ring, White*, and *M. Tallus*. But if they will trust none of all these, here is one example which was made before any of the aforesaid were borne.







And this shall suffice at this time for the vnderstanding of the controuerted moods. But to the ende thou mayst see how many waies the moods may be diuicely ioyned, I haue thought good to shew thee a table, vied by two good musitians in *Germany*, and approued by *Fryet Lowjes Zaccane*, in the 57 chap. of his second booke of practise of musicke.

Prolation		Time		Mood		Strokes, that is measures.	
				Small	Great		
Perfect	Perfect	perfect	perfect	⊙ 3	81	27	9 3 1
Perfect	Perfect	imperfect	imperfect	⊙ 3	36	18	9 3 1
Imperfect	Perfect	perfect	perfect	⊙ 3	27	9	3 1 1
Imperfect	Perfect	imperfect	imperfect	⊙ 3	12	6	3 1 1
Perfect	Imperfect	perfect	imperfect	⊙ 2	36	18	6 3 1
Perfect	Imperfect	imperfect	imperfect	⊙ 2	24	12	6 3 1
Imperfect	Imperfect	perfect	imperfect	⊙ 2	12	6	2 1 1
Imperfect	Imperfect	imperfect	imperfect	⊙ 2	8	4	2 1 1
Perfect	Perfect	imperfect	imperfect	⊙	36	18	9 3 1
Perfect	Imperfect	imperfect	imperfect	⊙	24	12	6 3 1
Imperfect	Perfect	imperfect	imperfect	⊙	12	6	3 1 1
Imperfect	Imperfect	imperfect	imperfect	⊙	8	4	2 1 1

But by the way you must note, that in all Moods (or rather signes) of the more prolation, he setteth a minime for a whole stroke, and proueth it by examples out of the masse of *Palestine*, called *l'home arme*. There is also another way of setting downe the degrees, which because I had not seen practised by any Musition, I was determind to haue passed in silence. But because some of my friends affirmed to me, that they had seen them so set downe, I thought it best to shew the meaning of the. The ancient Musitians, who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for euery degree of musycke in the song: so that they haue no more degrees then three, that is, the two moods & time (prolation not being yet inuented) set downe three signes for them, so that if the great moode were perfect, it was signified by a whole circle, which is a perfect figure: if it were imperfect, it was marked with a half circle. Therefore, wherefoeuer these signes  were set before any longe, there was the greater moode perfect signified by the circle. The small mood perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus  then was the great mood vnperfect, and the small mood and time perfect. But if the first figure were a figure of two thus  then were both imperfect, and time perfect: but if it were thus  then were all vnperfect.

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But if in al the song there were no Large, then did they set downe the signes of such notes as were in the song: so that if the circle or semicircle were set before one onelie cifer, as  then did it signifie the lesse mood, and by that reason that circle now last sette downe with  the binarie cipher following it, signified the lesse mood perfect, and time vnperfect. If thus  then was the lesse mood vnperfect and time perfect. If thus , then was both the lesse mood and time vnperfect, and so of others. But since the prolation was inuented, they haue set a point in the circle or halfe circle, to shew the more prolation, which notwithstanding altereth nothing in the mood nor time. But because (as *Peter Aron* saith) thele are litle vsed now at this present, I will speake no more of it, for this will suffice for the vnderstanding of any long which shal be fo markt: and whosoouer perfectly vnderstandeth and keepeth that which is already spoken, will finde nothing pertaining to the moodes to be hard for him to perceiue.

ning to the moodes to be hard for him to persone. ¶ If the more prolation be in one part with this figure \bigcirc and the less in the other with this figure \bigcirc , then is euery perfect fenibriefe of the more prolatio worth three of the lesse: and euery vpperfect fenibriefe (that is, if it haue a minime following it) worth twoe, and the minime one. But if the lesse prolation be in both fix of the lesse, and the vpperfect fenibriefe of the more prolation is worth fix of the lesse, and the vpperfect fenibriefe of the lesse is worth foure, and euery minime two, as in the example of *Ultio Rinaldi*, set at the ende of the fiftie part of the booke after the proportions may be percciued.

¶ When any twoorthnes of one kind, as two numbers, two lines

part of the booke after the proportions, may be perceived.

[Pag. 27. vers. 18. *Proportionis*.] When any twothings of one kind, as two numbers, two lines or such like are compared together, each of those two things is compared, is of the Greeks called *δύος*; which *Boetius* interpreteth in Latine *Termini*; in English we haue no proper word to signify it. But some keepe the Latine, and call it *Terme*; and that comparison of those two things is called of the Greeks *λόγος* καὶ σύγκρισις, that is as the Latins say, *Ratio* & *habitus*; in English we haue no word to expresse those two. But hitherto we haue abuiely taken the word *proportion* in that sense. What proportion is we shall know hereafter, but with what English word Iouer we expresse those *ratio* and *habitus*, they signifie this, how one terme is in quantity to another; as if you compare 3, & 6 together, and consider howe they are to another, there will be two termes, the first three, and the latter fixe, and that comparison and as it were respect of the one vnto the other, is that *ratio* & *habitus* which we spake of. Now these things which are compared together are either $\frac{2}{2}$ equal one to another, as five to five, an elle to an elle, an alker to an alker, &c. & then it is called *equalitatis ratio*, respect of $\frac{2}{2}$ equality, which we fallie tearme proportion of equality, or then vn $\frac{2}{2}$ qual, as three to fixe, a handbreadth to a foot, &c. in which case it is called *inequalitatis ratio*. Now this respect of equality is simple, and alwaies one, but that of inequality is manifold; wherefore it is diuided into many kinds, of which some the Greeks terme *πρόλογος* and other some *ὑπόλογος*. Those kinds they tearme *πρόλογος*, wherein the greater terme is compared to the lesse, as six to three, which nfe the late barbarous writers, is tearmed proportion of the greater inequality; but by the contrary, those kinds they tearme *ὑπόλογος*, where the lesse terme is compared to the greater, as 4. to fix, which they terme the lesse inequality. Of each of these two kinds there be found five species or formes, three simple and two compound. The simple *prologa* or *multiplex superparticular*, and *superpartiens* ratio, is when the greater terme doth so containe the lesse, as nothing wanteth or aboundeth, as ten and fixe: for ten doth twice containe fixe precisely, & no more nor lesse, of which kinde there be many formes. For when the greater containeth the lesse twice, then it is called *Dupla ratio*, if thrise thrise, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greeks call *επιμέτρητος*, is when the greater terme containeth the lesse once with some one part ouer, which one part, if it be the halfe of the lesse terme, then is the respect of the greater to the lesse called *sesquialtera*, and *sesquialtera ratio*, as three to two. If it be the third part, it is called *sesquitercia*, as foure to three; if it be the fourth part it is called *sesquiquarta*, as five to foure, and so of others. *Superpartiens* ratios which the learned called *επιμέτρητος λόγος*, is when the greater terme containeth the lesse once, and some partes besides, as fixe doth comprehend three once and moreover, two third parts of 3. which are two vnities, for the vnty is the third part of three, and ten comprehendeth six once, and besides two third parts of 6, for 2, is the third part of six; in which case it is called *ratio superpartiens tertias*, and so of others according to the number and names of the partes which it containeth. *Multiplex superparticularis*, is when the greater terme comprehendeth the lesse more then once, and besides some one part of it, as 9 to 4, is *duple sesquiquarta*, because it containeth it twice. And moreover, one fourth part of it. Likewise 7 is to 2, *triplex sesquialtera*, because it is *multiplex*, because it containeth 2 often, that is thrise: and *superparticularis*, because it hath also a halfe of two: that is one, and so of others: for of this kind there be as many formes as of the simple kinds *multiplex* and *superparticularis*. *Multiplex superpartiens*, is easily knowne by the name, example 14 to 5. is *multiplex superpartiens*. *Multiplex*, because it containeth 5 twice, and *superpartiens*, because it hath foure fitt partes more, and so 14 to 5 is *duple superquadrupartiens quinta*, for of this kind there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compared together, containe *ratio*, *habitus* and species, or howe else you list to terme it. But if the termes be more then two, and betwixt them one respect or more, then do the Greeks by the same word *λόγος*, tearme it *ἀναλογία*, the Latines call it *Proportio*, and define

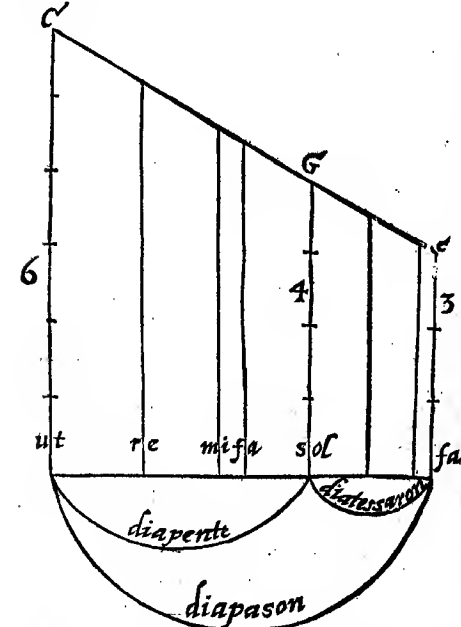
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it thus, *Proporrio est rationum similitudo*. And *Aristotle* in the fifth booke of his *Morals*. *ad Nicomachum*, defineth it *Rationum aequalitas*, as for example. Let there be three numbers, whereof the first hath double respect to the second, & the second double respect to the third thus, 1, 2, 6, 3, these or any such like make proportion or *Analogie*. The Arithmeticians set downe in their booke many kinds of proportions, but we will touch but those three which are so common euery where. In the workes of those chiefe Philosophers *Plato* and *Aristotle*, and these, *Geometrical*, *Arithmetical*, and *Harmonical*. *Geometrical* proportion, (which properly is proportion) is that which two or more equal *habitudes* do make, as I shewed you enen now, and is either *consonant* or *dissonant*. *Consonant* proportion, is when the middle reame is twice taken thus, as 16 to 8, 10 are 8 to 4, and 4 to 2, and 2 to 1, for here is euery where double habitude. *Dissonant* proportion, is when the middle termes be but once taken thus, as 16 to 8, 10, 6 to 3. *Arithmetical* proportion, is when between two or more termes is the same, not habitude but difference, as it is in the natural disposition of numbers thus, 1, 2, 3, 4, 5, & for here euery reame passeth other, by one only, or thus, 2, 4, 6, 8, 10, 12, where euery number passeth other, by two, or any such like. But *Harmonical* proportion is that, which neither is made of equal *habitudes*, nor of the like differences but when the greatest of three termes is so to the least as the differences of the greatest and middle termes, is to the difference of the middle and least example. Here be three numbers 6, 4, 3, whereof the first twoe are in *inequaliter* habitude, and the latter twoe in *aequiter*; you see here is neither like habitude, nor the same differences, for foure is more then three by one, and fix is more then four by two; but take the difference betwixt fix and foure, which is two, and the difference of 4 and 3, which is 1, and compare the differences together, you shal find two to 1, as 6 is to 3, that is *dupla* habitude. And this is called *harmonical* proportion, because it containeth the habitudes of the *Consonantes* amongst themselves; as, Let there be three lines taken for as many strings or Organ-pipes, let the first be fix foot long, the second foure, the third three: that of six will be a *diapason* or eight to that of three, and that of four will be a *diapense* or five above that of sixe, thus:

Thus you see what proportion is, and that proportion is not properly taken in that fence wherein it is vied in the booke: yet was I constrained to vife that word for lacke of a better. One whose booke came lately from the presse, called the *Pathwaie to Musicke*, setting downe the proportions, calleth them a great proportion of inequality, & a lesse proportion of inequallitie: and a little after treating of *dupla*, he setteth down words which hee hath translated out of *Lofinus* his Musicke, but it seemerh hee hath not vnderstood too well, for (saith he) *dupla* is that which taketh from all notes and rests the halfe valuc, &c. and giueth this example :



But if he had vnderstoode what he said, he would neuer haue sette down this for an example, or else he hath not knownen what a minime or a crotchete



is. But if I might, I would aske him of what length he maketh euery note of the plainfong? I knowe hee will answer of a femibreffe time. Then if your plainfong be of a femibreffe time, how will two minims being diminished, make up the time of a whole femibreffe? A minime in *dupla* proportion being but a crotchett,

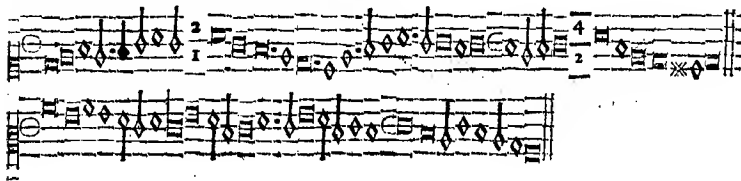
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Crotchet. O but (saith he) the plain long note is likewise diminished, and so the diminished minims will make vp the time of a diminished semibreve. But then how wil one barre of your partition make vppe a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Again, no diminution is cuer knowne, but where the signes of diminution be set by the notes, and except you sette the numbers in both partes, diminution wil not be in both parts. But to conclude, he who let downe that example, either knew not what *dupla* was, or then vnderstood not what he himselfe said, which appeareth in many other places of his booke: as for example, in the tenth page (leaueing out the leafe of the title) *A perfect sound* (saith he) *containeth a distance of two perfect soundes*. What would he say by this? in mine opinion he would say *A perfect second containeth a distance of two perfect soundes*. Yet I know not what he meant by *a perfect sound*: for any sound is perfect not compared to another, and though it were compared to another, yet is the sound perfect though it be not a perfect consonant to the other. But our matter who shewes such *Pathmaies to Musicke*, would say this, *A perfect second containeth a whole note* (or as the Latines tearme it *integer tonus*) *as from us to vs, is a whole note, &c.* In the beginning of the next page, he saith, *An vnperfect second a sound and a halfe*: but I pray you good M. Guide of the Pathway, howe can you make that a sound (for so you interpret the word *tonus*) and a halfe, which is not full a halfe sound or halfe a *tonus*? But if you had vnderstood what you saide, you would haue said thus: *An vnperfect seconde containeth but a lesse halfe note, as is euer betwixt mi and fa*. Also defining what *diatessaron*, or a fourth is, he saith, *a fourth is the distance of the voice by a fourth*. And likewise, *a fifth the distance of the voice by a fifth*. Notable definitions: as in the play, the page asking his maister what a Poet was, he after a great pause & long studie, answered that it was a Poet. Likewise giuing the definition of a note, he saith *it is a signe be- wing the lownesse or hightnesse of the voice*, but these be light faultes to those which follow after. For the Ligatures are set downe false, and comming to speake of the Moodes, or degrees of musike, he maketh no mention at all of the lesse mood. And defining time he saith, *it is a formall quantity of semibreues measuring them by three or by two*: and prolation he calleth a *formall quantity of minimes and semibreues*, and thew- ing time perfect of the lesse prolation, he setteth it downe thus.



And in the imperfect of the more prolation, he maketh two minimes to the semibreve. But I am almoste out of my purpose, following one *quem vincere in gloriam & a quo atteritur didum*. For if you read his booke you may say by it, as a great Poet of our time said by anothers, *Vix est in 1000 pagina sana libro*. What, said I vix? Take away two or three fables which are filched out of *Benrusius*, and fill vp the three first pages of the booke, you shal not finde one fide in all the booke without some grosse error or other. For as he setteth downe his *dupla*, so dooth he all his other proportions, giuing true definitions and false examples, the example still importing the contrary to that which was said in the definition. But this is the Worlde. Euery one will take vpon him to write, and teach others, none hauing more need of teaching then him- selfe. And as for him of whom we haue spoken so much, one part of his booke he stole out of *Benrusius*, another out of *Losius*, perverting the fence of *Losius* his wordes, and giuing examples flatter to the contrary of that which *Losius* saith. And the last part of his booke treating of *Defans*, he tooke *verbatim* out of an old written booke which I haue. But it should seeme, that whatsoeuer or who soeuer he was, that gaue it to the presse, was not the Author of it himselfe, else would he haue let his name to it, or then hee was ashamed of his labour.

Page 27. ver. 40. *Dupla* I cannot imagine how the teachers (which these 30, or 40, years past haue taught) should so farre haue strayed from the truth, as for no reason to call that common fort of Musick, which is in the time vnperfect of the lesse prolation *dupla*, or that it is in *dupla* proportion, except they would say, that any two to one is *dupla*: which none (at least who is in his right wits) will affirme. For when proportion is, then must the things compared be of one kind: as one akter to two akers is in *subdu- pla* proportion, &c. So when you see *dupla* set downe, you must sing euery note so faste againe as it was before. *Glareanus* giueth this example of *dupla* out of *Franchinus*, which because it hath some difficulty, I thought good to set downe and explaine in this place.



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The signe at the beginning sheweth time perfect, so that euery briefe not hauing a semibreve after it is three semibreues, and so being diminished of halfe their value in *dupla* proportion, are but three minimes a peece: those briefes which in *dupla* haue a semibreve following them, are sung but in time of one semibreve, the signe of imperfect time comming in after the proportion delitteth it, but these numbers 4 being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but in the latter *dupla*, you must marke that the diminished briefe is lesse by a whole minime then it was in the former, because the first followed time perfect, and the halfe of a briefe in time perfect is three minimes, the latter followed time imperfect, and the halfe of a briefe in time vnperfect, is a semibreve or two minimes. Likewise you must note, that when *dupla* or any other proportion is in all the partes alike, theo can it not be called proportion, seeing there is no comparison of notes together, according to any imparity of numbers.

Page 29. ver. 3. *Tripla* This is the common hackney horse of al the Composers, which is of so manie kindes as there be maners of pricking, sometimes all in blacke notes, sometimes all in white notes, some- times mingled, sometimes in briefes, sometimes in semibreues, and yet all one measure. But one thing I mislike (though it be in common vse with vs all) that is, when wee call that *tripla* wherein all the voices goe together in one time with the stroke of *sesquialtera* time, or three minims for a stroke, for that is no *tripla*, but as it were a *sesquialtera* compared to a *sesquialtera*: and whereas wee commonly make *tripla* with three minimes for a stroke, we confound it with *sesquialtera*. Lastly, true *tripla* maketh three Semi- briefes or their value in other notes to the time of one semibreve, whereof *Glareanus* giueth this example out of *Coolens*.



But this *tripla* is double as swift in stroke as our common *tripla* of three minims, which though I haue vsed and still doe vse, yet am not I able to defend it by reason: so that if any man would change before mee, I would likewise willingly change, but of my selfe I am loth to breake a receiued custome. But one may aske me, if our common *tripla* be not a proportion, what is it? I will answer out of *Glareanus*, that it seemeth to be a kind of perfection flourished by Art, and different from the auncient and first kind of order, because in it, both imperfection and alteration haue place. And by this, which in *dupla* and *tripla* is spoken, may all other things concerning proportions of *multiplicien* be easily vnderstood, therefore one word of *sesquialtera*, and then an end of this first part.

Page 31. ver. 9. *Sesquialtera* *Sesquialtera* is a musical proportion, wherein three notes are sung in the time of two of the same kinde, or rather thus. *Sesquialtera* is a kinde of musical diminution, wherein 3. semibreues or their value in other notes are sung for two strokes. But you may obiekt and say, If that be true *sesquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibreve maketh vppe a whole stroke and likewise the value of a semibreve: but in *sesquialtera*, the value of a semibreve and a halfe doe but make one stroke, and a semibreve of it selfe neuer maketh a stroke. And by this it appeareth, that our common *tripla* of three minimes is false, which is confounded both with the more prolation and *sesquialtera*. Therefore take that for a sure and infallible rule which I haue set down in my booke, that in all musical proportions the upper number signifies the semibreve, and the lower the stroke, so that if the proportion be noted thus 3 three semibreues or the value of three semibreues must go to two strokes, but if thus 2 then must two semibreues or their value make three whole strokes. And let this suffice for the proportions, As for *Sesquialtera*, *sesquiquarta* and such like, it were folly to make many wordes of them, seeing they be altogether out of vs, and it is a matter almost impossible to make sweet musike in that kind. Yet is *sesquialtera* one of the hardest proportions which can be vsed, and darleth much more difficulty then *sesquiquarta*, because it is easier to diuide a semibreve into foure equal partes, then into three: nor haue I euer seene an example of true *sesquialtera* sauing one, which *Losius* giueth for an example, and pricketh it in Longs, making them but three strokes a peece, and the briefes one and a halfe: in semibreues it is very hard, and almost impossible to vse it, but according to our manner of singing, if one part sing *sesquialtera* in Crotchets, and another sing Quauers in the lesse prolation, whereof eight go to a stroke, then would we say that that were eight to fixe, which is *sesquialtera*.

But if I should go about to say al that may be spoken of the proportions, I might bee accounted one who

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who knew not how to employ my time, and therefore I will conclude with one worde, that proportions of *multiplication* might be had and vsed in any kinde without great scruple or offence: but those *superparticulars* and *superpartients* carry great difficultie, and haue crept into musick I know not how, but it shold seeme, that it was by means of the *Descanters*, who stuiuing to sing harder waies vpon a plainsong then their fellows, brought in that which neither could please the eares of other men, nor could by theiues be defended by reason. Here was I determined to haue made an ende, but some more curious then discreet, compelled me to speake some words more, and to giue a reason why, after the proportions I haue saide nothing of the *inductions*. And therefore to be briefe, I say that all which they can say of these *inductions*, is nothing but mere foolishnesse, & comment a osiajorum hominum qui nihil aliud agunt nisi ut inuoluant quomodo in oia negotiis videantur. Yet I marvel, that a thinge which neither is of any vse, nor yet can be prooued by any reason, should so much be stood vpon by them, who take vpon them to teach the youth nowadaies. But yet to refute it I need no other argument then this, that nor any one of them who teach it, deliuereth it as another doth. But to be plaine, those *inductions* be no other thinge (as I saide in my booke, pag. 9 a. ver. 7) but that number which any greater notes broken in smaller do make, as for example (though their opinions be false) *sesquialtera* or prickte semibreue is the induction to their *trippla*, for sing your *sesquialtera* in minims, and you shall find three of them to a stroke. Likewise, breake eyther your *trippla* of three minims or your prickte semibreue into crotchets, and so shall the prickte semibreue bee the induction to *sextupla* as they say, but this is so false as what is falsest for in whatsoever notes you sing *sesquialtera*, it is alwaies *sesquialtera*, because the value of a semibreue and a halfe doth alwaies make a full stroke. Breake true *trippla* in minims it will make 6 *sextupla*, make it in crotchets, it will make their *duodecupla*, and this is it which they call their *inductions*, which it shal be enough for the scholler to vnderstand when he heareth them named: for no musician (if he can but breake a note) can misse the true vse of them. It refresheth now to giue a reason why I haue placed that table of proportions in my booke, seeing it belongeth no more to musicke, then any other part of Arithmetike doth (Arithmetike you must not take here in that sence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* and others) but the reason why I set it there, was to helpe the vnderstanding of manye young practicioners, who (though they see a song marked with numbers, as thus ¶ for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the numbers, & marke the concurse of the lines in ciosing them, they shall there plainly finde set downe, what relation one of those numbers hath to another.

Upon the second Part.

Pag. 70 ver. 22. The name of *descant*. This part is the second member of our definition of practical musicke, which may be properly termed *synactical*, *poeticall*, or *effectiue*: and though I dare not affirme that this part was in vse with the musicians of the learned age of *Ptolomay*, or yet of that of *Boetius*: yet may I with some reason say, that it is more auncient then prickfong, and only by reason of the name which is *contrapunto* an Italian word deuised since the *Goths* did ouerrun *Italy*, and changed the Latine tounge into that barbarisme which they now vse. As for the word it selfe, it was at that time fit enough to expresse the thing signified, because no diuersity of notes being vsed, the musicians instead of notes did set downe their musicke in plaine prickes or pointes: but afterwards that custome being altered by the diuersity of formes of notes, yet the name is retained amongst them in the former signification, though amongst vs it be restrained from the generality, to signifie that species or kind, which of all others is the most simple & plaine, and in stead of it we haue vsurped the name of *descant*. Also by continuance of time, that name is also degenerated into another signification, and for it we vse the word *setting* or *composing*. But to leaue *setting* and *composing*, and come to the matter which now we are to intreat of, the word *descant* signifieth in our tounge, the forme of setting together of sundry voices or concordes for producing of harmony: and a musician if he heare a song sung and mislike it, he will saie the *Descant* is naught. But in this signification it is seldom vsed, and the most common signification which it hath, is the singing *extempore* vpon a plain song: in which sence there is none (who hath tasted the first elements of musicke) but vnderstandeth it. When *descant* did begin, by whom and where it was inuented is vncertaine, for it is a great controuersie amongst the learned if it were knowne to the antiquities, or no. And diuers do bring arguments to proue, and others to disproue the antiquity of it: they say that in all the workes of them, who haue written of musicke before *Franchinus*, there is no mention of any more parts then one, and that if any did sing to the harpe (which was their most vsuall instrument) they sung the same which they played. But those who would affirme that the auncients knew it, saie: That if they did not know it, to what ende serued all those long and tedious discourses and disputations of the consonantes wherein the most part of their workes are consumed? But whether they knew it or not, this I will say, that they had it not in halfe that variety wherein we now haue it, though we read of much more strange effects of their musick then of ours.

Pag. ead. ver. 29. *Intervalla both concordes and discords*. The Printer not conceiuing the words *concorde* and *discord* to be adiectiues added the word of peruerting the sence, but you shall out that word, the

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the sence will be perfect. As for the Consonants or concordes, I doe not thinke that anye of those which we call vnperfect cordes, were either in vse or acknowledged for Consonants, in the time of those whose professed musicke before *Guido* *Arctinus*, or of *Guido* himselfe: *Boetius* setting downe the harmonical proportions and the Consonants which arise of them, talketh of *quadrupla*, *trippla*, *dupla*, *sesquialtera*, and *sesquitercia*, which make *diapason*, *diapente*, *cum diapason*, *diapason*, *diapente*, and *diatessarona*, or as we say, a *fifteenth*, a *twelfth*, an *eighth*, a *fifth*, & a *fourth*. But why they should make *diatessarona* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they would make that Geometrical rule of *parallell* lines true in consonants of musicke: *Quae sunt vni & eidem parallelae, sunt etiam inter se parallelae*, & so make those sounds which to one and the selfe same are consonants, to be likewise consonants amongst themselves. But if any man would aske me a reason why some of those consonants which we vse are called perfect, and other some vnperfect, I can giue him no reason, except that our age hath teamed those Consonantes perfect, which haue bene in continuall vse since musicke began: the others they teame vnperfect, because they leaue in the minde of the skilfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnperfect cordes, because you may not begin nor ende vpon them. But if one should aske why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnperfect chords: so that in mine opinion, it is a better reason to say you may not begin nor end vpon them, because they be vnperfect chords, then to say that they be vnperfect, because you may not begin nor end vpon them. And if the custome of musicians should suffer it to come in practise, to begin and end vpon them, should they then become perfect chords? No verily. For I can shew many songes composed by excellent menne (as *Orlando de Lassus*, *M. White*, and others) which begin vpon the sixth: and as for the thirde, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man say, that the thirde is a perfect chord. But if mine opinion might passe for a reason, I would say that all sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonantes, which was the cause that they made the *diatessarona* a Consonant, although it were harsh in the eare. The *tonus* or whole note is indeed comprehended vnder superparticular habitude, that is *sesquialtera*, but it they counted the beginning of consonance, and not a consonant it selfe. The *sesquitonus*, *diatonus*, *semitonius cum diapente*, and *tonus cum diapente*, (that is our flat and sharp thirde and fixth) they did not esteeme consonants, because they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second between *sesquitercia* & *sesquiquarta*, the third and fourth between *sesquialtera* and *dupla*. But of this matter enough in this place, if anye desire more of it, let him read the third booke of *Iacobus Faber Stapulensis* his musicke. The second part of *Zarlino* his harmonical institutions, and *Franchinus* his *Harmonia instrumentorum*. As for singing vpon a plainsong, it hath byn in times past in England (as euery man knoweth) and is at this day in other places, how men acquainted with musicke, can delight to heare such confusion as of force must bee amongst so many singing *extempore*. But some haue stood in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plainsong, without singing eyther false chords or forbidden *descant* one to another, which til I see I will not think vnpossible. For though they should all be most excellent men, and euery one of their lessons by it selfe neuer so well framed for the ground, yet is it vnpossible for them to be true one to another, except one man should cause all the rest to sing the same which he sing before them: and so indeed (if he haue studied the Canon before hand) they shall agree without errors, else shall they neuer do it. It is also to be vnderstood, that when they did sing vpon their plainsongs, he who sung the ground would sing it a fixth vnder the true pitch, and sometimes would breake some notes in diuision, which they did for the more formall comming to their closes: but euery close (by the close in this place, you must vnderstand the note which serued for the last syllable of euery verse in their hynnes), he must sing in that tune as it standeth, or then in the eight below: & this kind of singing was called in Italy *Falsa bordone*, and in England a *Fa* burden, whereof here is an example, first the plainsong, and then the *Faburden*.

Hymnus:

Conditor alme syderum.

The Faburden of this hymne

And though this be prickte a third aboue the plainsong, yet was it alwaies sung vnder the plainsong. Other things handled in this part of the booke, are of themselves easily to be vnderstood, therefore I will cease to speake any more of them, and proceed to the explanation of other things as yet vntouched.

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Page 147. verse 17. *The eight tunes*) The tunes (which are also called *modi musici*) the practitioners do define, to be a rule whereby the melody of every song is directed. Now these tunes arise out of the tunes of the eight, according to the diversity of setting the fit and fourth together, for the fourth may be set in the eighth, either about the fifth, which is the harmonical diuision or mediation (as they tearme it) of the eighth, or vnder the fifth, which is the Arithmetical mediation: and seeing there be seauen kinds of eights, it followeth that there be 14. seuerall tunes, every eight making two. But of these fourteene (saith *Glareanus*) the musicians of our age acknowledge but eight though they vñe thirteene, some of which are in more vñe, and some lesse vñal then others. And these eight which they acknowledge, they neither differ in truth, nor set downe perfectly, but prescribe vnto them certain rules which are neither general, nor to the purpose, but such as they be, the effect of them is this. Some tunes (say they) are of the odde number, as the first, third, fifth and seventh: others of the euen number: as the second, fourth, sixth and eighth: the odde they call *Antientas*, the euen *Plagales*. To the *antientas* they giue more liberty of ascending then to the *Plagale*, which haue more liberty of descending then they according to this verse,

Vult descendere par sed scandere vult modus impar

Also for the better helping of the scholars memory, they haue deuised these verses following.

Impare de numero tonus est antientas, in altum

(vñus nectus salu sede a propria diapason

Pertingens a qua descendere vix datur illi,

Vult pare de numero tonus esse plagalis in ima

Ab regione sua descendens ad diatessaron

Cui datur ad quintam, parq ascendere sextam.

Now these tunes consisting of the kinds of diapason or eights, it followeth to know which tunes ech kind of diapason doth make. It is therefore to be vnderstood, that one eight hauing but one diapente or fit, it followeth that one diapente must be common to two tunes, the lowest key of which diapente ought to be the final key of the both. It is also to be noted, that every *antienta* may go a whole eight about the final key, and that the *Plagale* may go but a fifth about it, but it may goe a fourth vnder it, as in the verses now set downe is manifest. So then the first tune is from *disolre* to *disolre*, his fit being from *disolre* to *Alamire*. The second tune is from *Alamire* to *Are*, the fit being the same which was before, the lowest key of which is, common final to both. In like maner, the third tune is from *elamito* to *elami*, and the fourth from *b fa b mi* to *mi*, the diapente from *elamito* to *elami*, being common to both. Now for the discerning of these tunes one from another, they make three waies, the beginning, middle, and ende, and for the beginning say they, every song which about the beginning riseth a fifth about the final key, is of an autenticall tune: if it rise not vnto the fifth it is a plagal. And for the middle, every song (say they) which in the middle hath an eight about the final key, is of an autenticall tune: if not it is a plagal. And as for the ende, they giue this rule, that every song (which is not transposed) ending in *G sol re vt*, with the sharpe in *b fa b mi*, is of the seventh or eighth tune in *f fa vt* of the fifth or sixth tune. In *elami* of the third or fourth tune, in *disolre* is of the first or second tune. And thus muche for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further speculation of perfect knowledge of these tunes or *modi*, and for the means to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers call *ἀκρόναι*, sometimes also *ὑποκρόναι*) are distinguished no otherwise then the kinds of the diapason or eight from which they arise, are distinguished, and other kinds of eights are distinguished no otherwise then according to the place of the half notes or *semitonia* contained in them, as all the kinds of other consonants are distinguished. For in the diapason there be foure sounds, and three distances (that is two whole notes & one lesse half note) therefore there be three places where the half note may stand. For either it is in the middle place, hauing a whole note vnder it, and another about it, and so produceth the first kind of diatessaron, as from *Are* to *disolre*, or then it standeth in the lowest place, hauing both the whole notes about it, producing the second kind of diatessaron, as from *mi* to *elami*, or then it is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kind of diatessaron, as from *c faut* to *effaut*, so that how many distances any consonant hath, so many kinds of that consonant there must be, bicause the half note may stand in any of the places: and therefore diapente hauing five soundes and foure distances (that is three whole notes and a half note) there must be foure kinds of diapente: the first from *disolre* to *Alamire*, the second from *elami* to *b fa b mi*, the third from *f faut* to *c sol faut*, the fourth and last, from *g sol re vt* to *disolre*. If you proceed to make any more, the fit will be the same with the first, hauing the half note in the second place from below. Now the diapason containing both the diapente & diatessaron, as consisting of the conjunction of them together it must follow that there be as many kinds of diapason as of both the other, which is seuen. Therefore it is manifest that our practitioners haue erred in making eight tunes, separating the nature of the eight from that of the fifth, seeing they haue both one kind of diapason, though diuided after another maner in the last then in the first, but if they will separate the eight from the fifth, because in the eighth the fourth is lowest, which in the fifth was highest; then of force must they diuide all the other sortes of the diapason, likewise after two maners, by which means, there will arise fourteene kinds of formes, tunes, or *modi*. And to begin at the first kind of diapason (that

The Annotations.

is from *are* to *alamire*) if you diuide it Arithmetically, that is, if you set the fourth lowest, & the fifth highest, then shall you haue the compasse of our second mood or tune, though it be the first with *Boetius*, & those who wrote before him, and is called by them *Hypodorian*: also if you diuide the same kind of diapason harmonically, that is, set the fifth lowest, and the fourth highest, you shall haue the compasse of that tune which the ancients had for their ninth, and was called *eolius*, though the latter age would not acknowledge it for one of the number of theirs. Thus you see that the first kind of the diapason produceth two tunes, according to two forms of mediation or diuision. But if you diuide the second kind of diap. Arithmetically, you shall haue that tune which the latter age tearmed the fourth, and in the old time was the second called *hypophrygian*: but if you diuide the same harmonically, setting the fifth lowest, you shall haue a tune or mood which of the ancients was iustly reiecte: for if you ioine *mi* to *F faut*, you shall not make a full fifth. Also if you ioine *F faut* to *b fa b mi*, you shall haue a *tritonius*, which is more by a great half note than a fourth. And because this diuision is false in the diatonical kind of musick (in which you may not make a sharpe in *F faut*) this tune which was called *hyperaeolius* arising of it was reiecte. If you diuide the third kind of diap. from *c faut* to *c sol faut* Arithmetically, you shall haue the compasse and essential bounds of the sixth tune, which the ancients named *hypolydian*: if you diuide it harmonically, you shall haue the ancient *Ionian* or *lydian*, for both those names signifie one thing. If you diuide the fourth kind of diap. from *D to d* Arithmetically, it will produce our eighth tune, which is the ancient *hyperaeolian* or *hypomixolydian*: if harmonically, it is our first tune and the ancient *dorian*, so famous and recommended in the writings of the Philosophers. If the fifth kind of diap. from *Elamito* to *elami*, be diuided arithmetically, it maketh a tune which our age wil acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypolydian*, but if it be harmonically diuided, it maketh our third tune, and the elde *phrygian*. But if the fifth kind of the diap. be diuided arithmetically, it will produce a reiecte mood, because from *ffaut* to *b fa b mi*, is admitted in diatonical musick, no more then the sharpe in *F faut*, which is a most certain argument vñon of the eights. If the sixth kind be diuided harmonically, it is our first tune and the ancient *lydian*. Lastly, if you diuide the seventh kind of diap. (which is from *G to g*) arithmetically, it will make the ancient *hypodorian* or *hypolydian* (for both those are one) but if you diuide it harmonically, it will make our tenth tune, and the ancient *mixolydian*. Thus you see that every kind of diap. produceth two seuerall tunes and not only eight. Now for the vñe of them (specially in tenors and plain songs, wherein their nature is best percieued) it is to be vnderstood, that they be vñe either simply by themselves, or ioyned with others, and by themselves sometimes they fill all their compasse, sometimes they do not fill it, and sometimes der the final or lowest key, and that most commonly in the first and seventh tunes: in the third it cometh gall tunes, they take a note about the highest key, and in the fifth but a half note. But by the contrary in plagal and eight, in the second and fourth, they take but half a note, though seldome in the second, & more commonly in the fourth. But if any song do exceed the compasse of a tune, then bee there two tunes ioyned together, which may be thus: the first and second, the third and fourth, &c. an autenticall still being ioyned with a plagal, but two plagals or two autenticals ioyned together, is a thing against nature. It is al the true and essentiall formes of the eight tunes or vñal moods, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (silly) beleue to be the *modi* or tunes, but if we consider them rightly, they be all of some vnperfect mood, none of them filling the true compas of any mood. And thus much for the twelue tunes, which if any man desire to know more at large, let him read the 2 & third booke of *Glareanus* his *dodecachordon*, the fourth booke of *Zaccone* his practice of musick, and the fourth part of *Zarlino* his harmonical institutions, where hee may satisfie his desire at full, for with the hope of this which here is set downe, he may vnderstand easily all which is there handled, though some haue causelesse complained of obscuritie. Seeing therefore further discourse will be superfluous, I wil heere make an ende.

ERRATA.

Page 9. line 1. read tuning. line 20. read the rests (or as you, &c. line 21. dash out them. Page 12. line 2. read vnderstand line 3. read (peculiarly). p. 31. l. 3. from below 12. p. 45. l. 8 read retorted. l. 14. read three. p. 70. l. 25. blot out of. l. 74. l. 2. read had. p. 75. l. 6. blot out the second it. l. 15. read twelfth. l. 18. blot out as. l. 42. read for semi-briefe. p. 84. l. 8 read take. l. 17. read about, &c. p. 88. l. 3. read sa far. p. 89. l. 7. read came to sing. l. 11. read were disposed. p. 100. l. 1. blot out the. l. 42. l. 1. read infinity. p. 123. l. 1. read two. p. 120. l. 17. read *Phi*. p. 125. l. 2. read so be done. p. 151. l. 41. read *Phi*. p. 155. l. 3. read *Phi*. p. 158. l. 40. read way. p. 166. l. 21. read vnswet. p. 167. l. 4. read are. p. 170. l. 1. read here be good instructions. p. 171. l. 1. read *Phi*. p. 178. l. 40. read way. p. 166. l. 21. read vnswet. p. 167. l. 4. read are. p. 170. may by himselfe easily epele and ames.

